PARTIDO EM 6

Velha da Portela
Anézio da Beija-Flor
Joãozinho da Pecadora

Luiz Grande
Casquinha da Portela
Ary do Cavaco



PARTIDO EM 6



Velha da Portela
(Euzébia do Nascimento)
Compositor da Partela

Intérpretes que gravaram suas músicas

Abilio Martins • Jair Rodrigues • Djalma Pires • Quarteto Em Cy • Tuco • Jamelão • Renata Lu • Zuzuca • Jurema

SEU MAIOR SUCESSO:
O samba enrêdo da Portela em 1974. O MUNDO MELHOR DE PIXINGUINHA "PISINDIN"

SEU PONTO FORTE:
Samba de Partida Alto, com Sátiras e Giras



Joãozinho da Pecadora
(Jaãa de Souza Barras)
Compositor da Partela

Intérpretes que gravaram suas músicas

Elizete Cardosa • Nara Leão • Paulinha da Viala • Jarginha da Império • Lilico • Luiz Grande •

SEU PONTO FORTE:
Samba de Partida Alto



Casquinha da Portela
(Otta Enrique Trepte)
Compositor da Partela

Intérpretes que gravaram suas músicas

Paulinha da Viala • Zé Kéti • Candeia • João Nogueira • Picolina da Partela • Marçal • M P B - 4 • Clara Nunes • Elza Soares • Nara Leão • Renata Lu • Deise Camarga • Mensageira da Samba • A Vaz da Marra • Os 5 Crioulas • Tria Terra •

SEU PONTO FORTE:
É ter muita Ginga

LADO A

MELHOR QUE UMA, SÓ DUAS OU TRÊS
(Velha-Franco)
A BAIANA LEVOU MEU TAMBORIM
(Casquinha)
MINHA MORAL
(Luiz Grande)
Ô ZÉ
(Ary do Cavaco)
TIRA A MÃO
(Joãozinho da Pecadora)
QUEM ESTUDOU TRABALHA MENOS
(Anézio-Wilson Bombeira)

LADO B

COITADO DO RAYMUNDO
(Casquinha-Argemiro da Pandeira)
SAMBA DURO
(Luiz Grande)
MESA DE SEIS BURACOS
(Velha da Portela)
MEU PÉ DE SERRA
(Joãozinha da Pecadora)
O QUE IMPORTA
(Ary do Cavaco)
SAMBA DO CLAUDIONOR
(Anézio-Wilson Bombeira)

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Anézio da Beija-Flor
(Anézio Tavares da Silva)
Compositar da Beija Flar de Nilópolis

Intérpretes que gravaram suas músicas

Martinho da Vila • Sandra Mara • Silvinha da Pandeira • Georgete da Mocidade • Haralda Santos • Agepê •

CAVAQUINHISTA PROFISSIONAL



Luiz Grande
(Luiz Alberto Chavão de Oliveira)
Compositar da Imperatriz Leopoldinense

Intérpretes que gravaram suas músicas

As Gatas • Zé Di • T. B. Samba • Janaina • Harolda Santos • Zaira • João Nogueira • E muitos com a própria •

SEU PONTO FORTE:
Seu gogó e seu talento



Ary do Cavaco
(Ary Alves de Sauza)
Compositor da Partela

Intérpretes que gravaram suas músicas

Paulinha da Viala • Elsa Mima • Elizete Cardosa • Jarginha da Império • Jair Rodrigues • Originais da Samba • Canjunto Nassa Samba • Naite Ilustrada • Agepê •



Nossos agradecimentos ao engenheiro de som Deraldo José de Oliveira, dos estúdios HAWAÍ, pelos excelentes resultados obtidos neste trabalho. Uma lembrança de uma inspirada e autêntica roda de samba carioca.

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Immortal Sessions

Ralph J4

SAGA PAN

LOUIS ARMSTRONG

Volume 2



LOUIS ARMSTRONG, Trumpet JACK TEAGARDEN, Trombone ARVELL SHAW, Bass
BARNEY BIGARD, Clarinet EARL 'FATHA' HINES, Piano SIDNEY CATLETT, Drums

Immortal Sessions

LOUIS ARMSTRONG

Volume 2

6904

SAGAPAN

Side one

CHINATOWN MY CHINATOWN
SWING THAT MUSIC
ROCKING CHAIR
HEEBIE JEEBIES
STORYVILLE BLUES
I CAN'T GIVE YOU ANYTHING BUT LOVE

Side two

AIN'T MISBEHAVIN'
BACK 'O' TOWN BLUES
BABY WON'T YOU PLEASE COME HOME
BLACK AND BLUE
PANAMA
ROYAL GARDEN BLUES

Identified Personnel

LOUIS ARMSTRONG, Trumpet
JACK TEAGARDEN, Trombone
EARL 'FATHA' HINES, Piano
BARNEY BIGARD, Clarinet
ARVELL SHAW, Bass
SIDNEY CATLETT, Drums

SAGAPAN
STEREO

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The Saga History of Jazz

The history of Jazz is a footnote to the histories of two continents —Africa, and the Americas

Everybody knows the story of the condemned man who was overheard to say, as he walked towards the gallows — this will teach me a lesson But how many know the true story reported in the San Francisco Press in May 1936, about two murderers who had been sentenced to death following upon a sensational crime? Part of the newspaper story was *"The condemned men listened to jazz music from a gramophone until it was time to go to the death chamber They were accompanied to the gallows by the Catholic chaplain who had converted them to his faith during their imprisonment"*

Each jazz enthusiast may decide for himself what relevance the jazz records had in assisting the chaplain in winning for God (in the "nick" of time) two more souls But the gravamen of the story is that by the mid-thirties the musical genre of jazz was as much a part of the daily way of life in the U S A as the icebox in the kitchen With a fair share of time left for pop it was jazz which was the essential diet of American steam radio, and there were more heroic names from the world of jazz than there were from pop — the objective of the pop crooners being to turn teenagers (then called bobbysoxers) into swooners jazz music being too sophisticated for the kids Jazz in the Twenties and Thirties was Mr Average Adult Americans staple musical diet

Jazz by this particular name is said to have suffered a decline in the early Sixties But a rose does smell as sweet by any other name, and who is there to doubt that enormous elements of jazz are within the musical inventions of The Beatles The Rolling Stones, The Brian Auger Trinity, The Procul Harum, etc ?

Jazz in all its origins was African music, and African music only It was the African musical artform which was refined into sounds we too can comprehend Its primary origin was from the earliest African negro slaves within the United States who were able to lay their hands upon musical instruments and cause them to emit the sounds which were within their souls Their continent had been lost to them But the drum beats within their psyches were intact

The sweetest flowers may grow on dungheaps The calamitous conditions of the early American slave culture is too wellknown, and too loathsome to bear repeating On the banks of the Mississippi there they sat down and wept Yes they wept when they remembered Africa But our Godgiven natures do not permit whole lifetimes of woe and weeping Some few persons in the world there are whose lives consist of woe and weeping and no more They are called melancholics They are confined to institutions But for the rest of us who weeps must also sing And so the early African slaves sang and clapped their hands, and raised their voices to the heavens, sometimes in lamentation, sometimes in joy The slaves were numerous No matter how beastlike their daily toil they were at one together in the colour of their skins They were at one together in their common lot of having lost their Zion *And they that carried them away required of them a song, saying, sing us one of the songs of Africa But how shall we sing the Lord's song in a strange land? If I forget thee, O Africa, let my right hand forget her cunning* This they then believed This they now believe And it is within this belief that they distilled a magical artistry of their own of a far broader spectrum than jazz Jazz, historically was to be the culminating artform of a continuum of musical invention The pristine forms were — negro Gospel, and negro Spirituals, and thence to the same thing all over again really, only in secular form, the Blues The Blues were lamentations The Blues were dirges The Blues were not addressed to God, and not about Him The Blues was the negro artform which described in words and music what their own lives were all about Their earlier and far less sophisticated forms— Gospel and Spiritual — were what heaven was to be all about the jazz sound, when it came into its own was to be neither Blues nor Spirituals nor Gospel Jazz was what *they* were all about — their Afro origins their Afro psyches, their Afro internalised drum beats, their Afro aspirations

I have never been able to find either in a reference work or in the considerable literature which has been written about jazz, a satisfactory early history of the form The Oxford University Press is unkind to jazz In their shorter dictionary two quite massive volumes they dismiss the whole subject in precisely 8 brief lines They make no effort to trace the derivation of the word They show the word as first having been used in 191 The substance of their story is that jazz is "a kind of music The same publishers Companion to Music a most considerable and usually inspiring volume is generous in the space it gives to jazz but consistently unkind to the form itself When they state in general that jazz is a technique of performance and not of composition one is obliged to wonder why they did not address letters to Stravinsky Bartok Schoenberg, Gershwin, and suchlike prior to the allegation they make that such composers, who are so greatly admired by jazz enthusiasts may hardly regard this admiration as a compliment There are many other attacks upon jazz within the article

The Britannica (14th edition, 1929) is a great deal more helpful But even here there is a solid refusal to state how it all began and where it all came from The naked truth is that we know more about the origins the era, and the disappearance of dinosaurs than we know about the origins and the early progressions of the artform of jazz music We know only the broad outline that it was all an Afro-American invention which, we may, with some show of right, presume, way back in the 17th or 18th centuries, started with negro slaves blowing down scrap lengths of piping accompanied by voices sung into buckets and that the probabilities all are that the rhythm section consisted of a washboard and the tickytaticktak of human or animal bones Their rhythm and their beat were of the essence The melody line in its distant origins, must have been human voices only

Finally instruments were begged, borrowed stolen Few if any of the early inventors could read a note And so the earliest jazz was (probably not positively) the wellknown melodies of secular or hymnal music There was no musical director no conductor no rehearsals These primordial performances must have been totally undisciplined, and yet perhaps, sublimely cohesive Each came in to join the sound as he pleased, and left it as he pleased And hence the rational projection that the projection that the primitive jazz of the Southern State negro slaves was a primitive group performance within the order and kind of what was later to be termed the jam sessions of the Thirties and Forties and Fifties

Charlie Parker — the faceless man for almost no photograph of him exists was the Chaucer the Spencer the Shakespeare and the Milton of his own jazz era But there was Satchmo too the jazz Andrew Marvel And Duke Ellington the genre's Dante And each reader may allocate his own jazz greats to Goethe Heine Moliere, Corneille and Racine Anything less would be inadequate

On July 4 1900, Louis Armstrong was born in New Orleans On July 6 1971, in New York, he died In the intervening seventy years, Armstrong laid the foundation of jazz, influenced countless numbers of musicians of his own and succeeding generations and made recordings acknowledged to be the definitive examples of the music. Later, Armstrong became a legend in his own lifetime, universally known for his music and his personality His death brought forth many tributes both expected and unexpected (the Russian poet Yevteny Yevtushenko celebrated the man who "trumpeted to the world his love" with an original poem), but what was not conveyed by the acres of newsprint was the extrovert warmth of Louis Armstrong; now, only the recordings left behind can attempt to do that.

The music on this album is taken from a number of broadcasts, all of which emanated from New York between 1948 and 1950 With recordings of this nature it is difficult to be authorative about just who is present but with one exception ("I Can't Give You Anything But Love" where a big band is present) all the tracks are in the small group "All Stars" format which Louis had adopted in 1947 after disbanding his big band "Heebie Jeebies" and "Storyville Blues" come from either a broadcast or film short commemorating Louis' record breaking opening at the New York club 'Bop City' One of the high spots of the album is Louis entering on a slow reflective version of "Storyville Blues", both trumpet and vocal are backed by some lyrical piano work, and Jack Teagarden has a solo spot as well "I Can't Give You Anything But Love" is from another time and place, from this track it's possible to see the 'entertainer' side of Louis emerging but his solo is still full of jazz interest Side two opens with a lively version of "Ain't Misbehavin", taken from an Eddie Condon broadcast "Back 'O' Town Blues" is from the same broadcast and this time the host's guitar can be heard in the ensemble. "Baby Won't You Please Come Home" opens with Teagarden's vocal, with Armstrong, in searing form during a high pressure trumpet break From yet another broadcast comes a fine version of "Black and Blue", there were those who accused Armstrong of not taking a firm line on colour prejudice but his sincere interpretation of the lyrics here is an example of his subtle approach to the problem. The final two tracks, "Panama" and "Royal Garden Blues" come from what must have been a memorable broadcast, as well as Armstrong and Teagarden, taking part is Joe Venuti, one of the few remaining jazz violinists and the same man who made many classic jazz sides with pioneer jazz guitarist Eddie Lang during a fruitful partnership

Sleeve notes by GREG MURPHY

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HERBIE MANN

BE BOP SYNTHESIS

THE SAVOY SESSIONS



Not long ago, Herbie Mann said he was giving serious thought to taking up the tenor saxophone again. Mann told Down Beat's Patricia Willard: "I stopped... because I had never gotten past my Lester Young-Zoot Sims thing, and everybody was into 'Trane already. But I was good, and there really isn't a tenor player at this moment...nobody who is playing music for the people. Stan (Getz) did for awhile with the bossa nova, but there's more to it than that."

(Continued on back cover)

SAVOY
SJL 1102

And Mann expanded a bit on what he had in mind.

"Imagine the R&B feeling of 'Memphis Underground,' and on top of it, a Bill Perkins-Zoot Sims-Stan Getz sound . . . which is the way I played. I might put out some records and not even use my name . . . call myself 'Supersex.' There's more potential there than in 'Supersax.'"

That little conversation gives a number of insights into the musical, business, and ego compartments of the mind of Mr. Mann, who since 1959, the year of his first commercial splash with Afro-Cuban music, has exhibited an uncanny ability to find the public's musical pulse. He has changed his musical settings whenever he has found it necessary to do so in order to join a trend, but he insists that he has never played music he didn't find interesting or enjoyable. That means he is one of the most eclectic of jazzmen. Over the years, Mann's music has centered around Latin, Middle Eastern, Japanese, Eastern European, Brazilian, Caribbean, Soul and Nashville influences. And his audiences have loved it all, with the exception of the time he took on a group of young Turks from the arena of free jazz and set up shop as what he himself has described as a "fourth or fifth-rate Miles Davis." Shortly after it became evident that the Mann people weren't buying that kind of adventurism, Herbie retooled, woodshedded briefly, and came up with "Muscle Shoals Nitty Gritty." He was back on the charts and back in the money. And he's been there ever since.

In 1957, however, the beginning of that commercial success was a couple of years ahead of him, and although Mann may not have been content as one of the two best known flutists in jazz (Frank Wess was the other), he wasn't doing badly. '57 saw him in the recording studios for a number of labels, including Savoy. Having made a mark in 1954 and '55 as a member of the Matt Matthews Quartet, Mann drew the attention of a number of leaders who employed him on their record dates. Then, he began getting calls to lead recording sessions. One of his strongest attributes, part and parcel of his business success, has alway been the ability to choose superior sidemen. That sagacity is certainly strongly evident in the personnel of this album.

Guitarist Joe Puma, who plays so engagingly here and who wrote half the tunes in this collection, was a more or less constant companion of Mann for a couple of years in the late 1950's and can be heard on a number of albums. In recent years, active in a duo with fellow guitarist Chuck Wayne, Puma was in the same branch of the Charlie Christian guitar school attended by Jimmy Raney and Tal Farlow in 1957. There are moments here, for instance on "One For Tubby," in which Puma is almost a dead-ringer for Raney. But he had a unique way of comping, and a slightly more percussive attack than Jimmy's. His lively solo on "Who Knew" is one of the highlights of the set.

At the time of this date, Eddie Costa was rapidly establishing himself as one of the most versatile and accomplished keyboard artists on the New York scene. He was frequently called to the piano as to the vibes. Costa had a distinctively personal style that still stands out from the mass of jazzmen of the fifties and sixties. His crisply articulated solo on "One For Tubby" is a superb example of his approach.

Wendell Marshall was a member of the Savoy house rhythm section known as "The Trio" in the 1950's. The other players were pianist Hank Jones and drummer Kenny Clarke. But Marshall also recorded with dozens of other Savoy artists, always bringing to a session the solid musicianship he honed with Lionel Hampton and Duke Ellington. He was one of the most dependable bassists of the time, and it was a loss to jazz when he dropped out for the more secure precincts of Broadway musicals.

Bobby Donaldson was a drummer equally at home in traditional, mainstream and bop. He has long been appreciated for his fine sense of swing and his ability with brushes. In the forties and fifties, he was heard with artists as disparate as Willis Jackson, Teddy Wilson, and Mann.

The co-star of the album, possibly the star, depending on the orientation of your ears, is Phil Woods. He was 26 when the date was recorded, 5 years out of Juilliard, deep into Charlie Parker, and a formidable alto player. Phil had worked with Charlie Barnet, George Wallington, Friedrich Gulda, Dizzy Gillespie and others. He had studied with Lennie Tristano and formed extremely pleasing recording partnerships with Jimmy Raney and with fellow alto saxophonist Gene Quill.

There were few alto men in 1957 who played with Woods' fire and melodic daring. Even in those days, there was no Bird disciple who had made more effective use of the Parker tradition than Woods. He has continued to build on that tradition and to introduce even greater passion and lyricism, and in the mid-seventies he is clearly a giant of his instrument. It would be useless to detail Phil's best moments in this collection. He was having a great day, and there is such life, depth, and edge to his playing that he comes near to overwhelming the occasion.

However, that brings us to Herbie Mann and his tenor saxophone, which at this point, thank goodness, he had not abandoned. Herbie uses tenor on only two of the pieces, "Here's That Mann" and "Who Knew." His sound and style, as he has acknowledged, are derivative of Lester Young, as were those of Stan Getz, Zoot Sims, Bill Perkins, Allen Eager, Al Cohn, Brew Moore, Paul Quinichette, Don Lanphere, Richie Kamuca, Joe Romano, and at least several dozen other more or less successful tenor men of the post-war period. Mann is a most effective player in the Prez idiom. His full tone and swinging conception on "Who Knew" are especially attractive, and he and Woods meld beautifully in the ensembles, and in the pecking during the bridge in the final chorus. And Mann more than holds up his end in that delightful alto/tenor break at the end of "That Mann."

As for the flute work, it is easy and laid back, with that slightly dry sound Mann has held on to over the years. He takes few harmonic chances, preferring to go for the notes that lie closest to the primary character of a piece, the ones audiences can recognize and seize upon. It is difficult to argue with his preference in that regard; he has certainly succeeded with it. Nor is it difficult to argue with his inclination to take up the tenor again. Strangely, it is his reed instruments, mainly tenor saxophone and bass clarinet, on which Mann has always produced the most satisfying improvisation. It is good to have some of his best tenor work available again, and to have it in a collection with some of Phil Woods' most inventive and aggressive blowing of the fifties.

–Doug Ramsey



SIDE ONE
Yardbird Suite
Here's That Mann
One For Tubby

SIDE TWO
Squire's Parlor
Who Knew?
Opicana

Previously issued on Savoy 12108 Yardbird Suite

MUSICIANS:
Herbie Mann: Flute, Tenor Sax
Phil Woods: Alto Sax
Eddie Costa: Vibes
Joe Puma: Guitar
Wendell Marshall: Bass
Bobby Donaldson: Drums

May 14, 1957

Produced by Ozzie Cadena
Engineer: Rudy Van Gelder

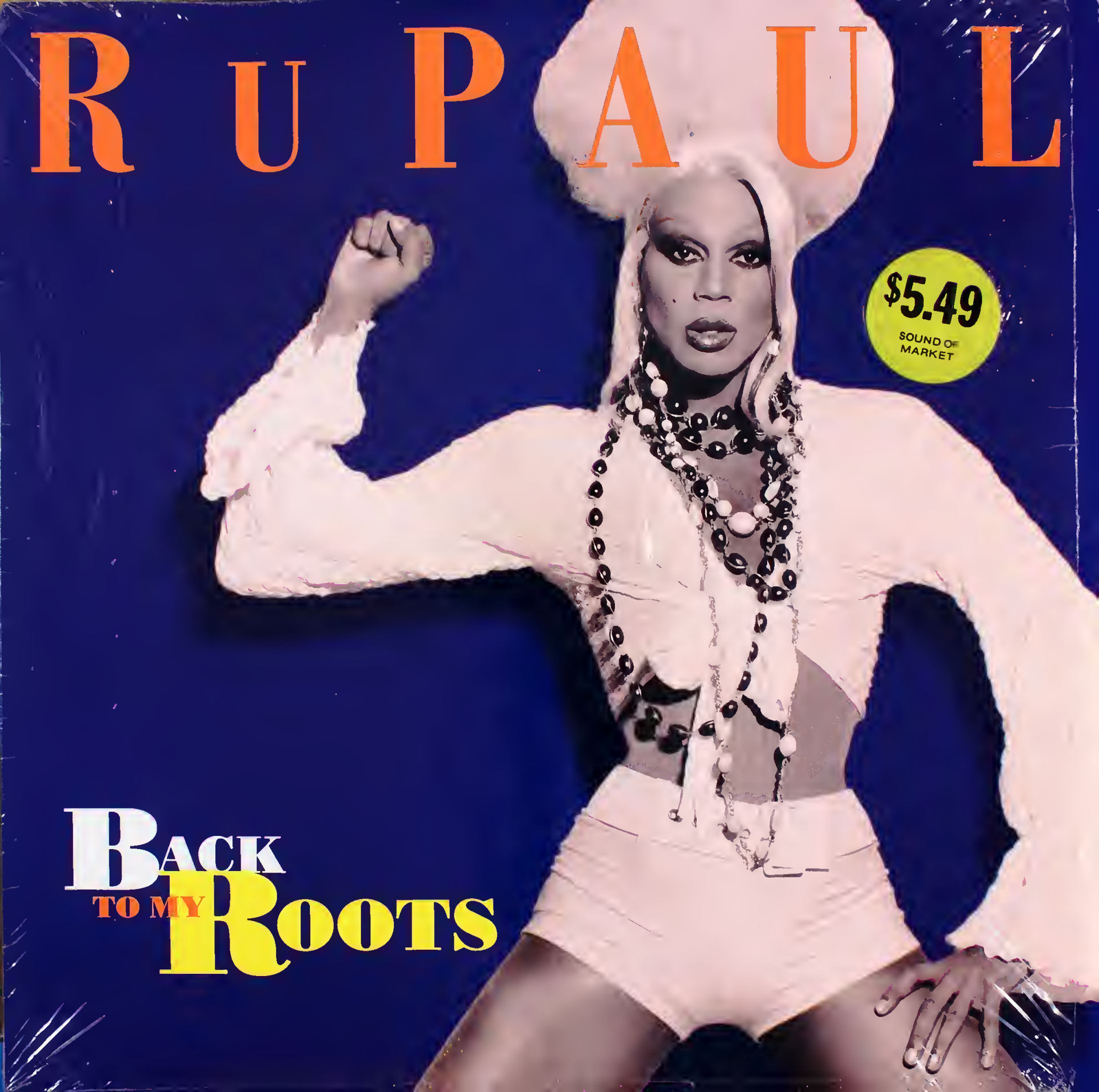
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RUPAUL



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SOUND OF MARKET

BACK TO MY ROOTS

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Side One

BACK TO MY ROOTS
1. Jheri Curl Juice Mix
2. 7" Version
3. Murk's Curl Activator Mix•

Side Two

BACK TO MY ROOTS
1. Oscar G's Dope Dub•
2. Jheri Curl Juice Dub•

SUPERMODEL
3. "Work It Mr. DJ" - Tribal Mix•••
4. **STRÜDELMODEL**••••

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FLAT-TOP FADE

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ASYMMETRICAL

'SHROOM

AFRO-PUFF

HAIR WEAVES

CORN ROWS



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Background vocals: Lisa Lowell, Sheryll Marshall and Eric Kupper Recorded and mixed at Hysteria Recording Engineered by Eric Kupper
•Additional production and remix by Ralph Falcon and Oscar Gaeton for Murk Productions •Mix engineer: Carlos Santos
••Remixed by Eric Kupper • •••Remixed and edited by Marc "Funkymun" Paley, DJ EFX and DJ Digit for 3rd Floor Productions

Art direction by Fredo Lacomba Design and logo by Lan Yin Styling, hair and make up by Mathu and Zaldy
Photography by Mark Ostrantz for *Paper* Magazine Additional photography by Urgent Original jewelry by Dante Duvall

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Tommy Boy

CAMOFLAUGE

"Layin My Stunt Down"

feat. Baby (The Birdman)

PARENTAL ADVISORY EXPLICIT CONTENT

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NO PAIN NO FAME
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MIKLÓS RÓZSA
MUSIC FROM THE FILM
BEN HUR
Rózsa National Philharmonic Orchestra & Chorus
RECORD IMPORTED FROM ENGLAND
4
LONDON
SPC21166

MIKLÓS RÓZSA

MUSIC FROM THE FILM BEN HUR

Rózsa National Philharmonic Orchestra & Chorus

SIDE ONE

BEN-HUR ASCAP

1 - Fanfare and Prelude
Star of Bethlehem and Adoration of the Magi (7:50)
2 - Friendship (3:48)
3 - The Burning Desert (5:18)
4 - Arrius' Party (1:41)
5 - The Rowing of the Galley Slaves (2:34)

SIDE TWO

1 - Parade of the Charioteers (3:28)
2 - The Mother's Love (2:47)
3 - Return to Judea (2:28)
4 - Ring for Freedom (2:40)
5 - The Lepers' Search for the Christ (3:07)
6 - The Procession to Calvary (4:41)
7 - The Miracle and Finale (5:28)

In 1869 the young Henry James, overwhelmed by his first experience of Rome, wrote: "from midday to dusk I have been roaming the streets... At last - for the first time - I live! It beats everything - it makes Venice - Florence - Oxford - London - seem like little cities of pasteboard. I went reeling thro' the streets in a fever of enjoyment." And as instantly and as surely was Miklós Rózsa conquered when he first visited the Eternal City in 1950 for the purpose of writing the music for *Quo Vadis*. Thenceforth, for him, many roads have led back to Rome, both literally and metaphorically; it is his favorite European city and one in which he has done some of his best work. *Quo Vadis*, in fact was the occasion of a kind of spiritual homecoming and a turning-point in the composer's film career. He had survived the years of oriental fantasy (*Thief Of Bagdad*) film noir (*Double Indemnity*) psychological melodrama (*Spellbound*) and gangster thriller (*The Naked City*) - in all of which he preserved intact the nucleus of his own musical personality despite the considerable degrees of stylistic differentiation demanded by each genre - to find his true *métier* in the historical film. *Madame Bovary* (after Flaubert) was the first in 1949; but *Quo Vadis* opened for him the gates of the Ancient World and initiated him into the kind of period research which was to avail him well in pictures set as remote from each other in time and place as *Ivanhoe*, *Knights Of The Round Table*, *Diane*, *Plymouth Adventure*, *El Cid*..... and the most spectacular beneficiary of all, Rózsa's ciné-musical masterpiece, *Ben-Hur*.

That *Ben-Hur* (composed over a period of more than a year between 1957 and 1958) should reveal such depth of emotional commitment comes as no surprise once we are familiar with Rozsa's credo with regard to historical films. "Just as I have always loved places and works of art with a past behind them and have tremendous respect for the achievements of the past, so I have always been especially fascinated by films that seek to evoke the past, of whatever period; and I have used every means in my power to make my music help to bring that past to life. This for me was always a sure and lasting source of satisfaction. I love investigating the music of the past centuries in quest of material I can salvage and adapt and marry to my own style for dramaturgical purposes...
In the preliminary stages of work on *Ben-Hur* I walked long afternoons in the Forum Romanum, on the Capitoline and Palatine Hills, imagining the old splendor of the buildings that are in ruins now, and the excitement of the multitude in flowing togas in the Circus Maximus, where I wrote the music for 'Parade of the Charioteers'" (Side 2 band 1). I felt instinctively that with its sweeping, human drama and flamboyant pageantry *Ben-Hur* needed music which grew out naturally from its atmosphere and became an integral part of it." The perspective was wider than on Rózsa's two earlier Roman pictures, *Quo Vadis* where for the most part the demand was for musical 'scenery', and *Julius Caesar* where he was concerned primarily to interpret musically the Shakespearean drama. *Ben-Hur* constitutes an impressive synthesis of these two contrasting approaches; and the score's unwaning popularity nearly 20 years after it was first composed testifies eloquently to Rózsa's prowess as a contemporary musical spokesman of Rome in the first century A.D.

Fanfare and *Prelude*. A cluster of brass fanfares introduces the main titles which are played off - electrifyingly - to the camera closing in on Michelangelo's *Creation of Adam*. The full title is 'Ben-Hur - a Tale of the Christ, but the music establishes priorities in that the first theme to appear - in full regal orchestral dress - is the chordal 'Christ' theme. Chimes continue above Ben-Hur's virile theme, (six horns and strings) then comes the more lyrical love-melody for Ben Hur and Esther. After a short but climactic reprise the 'Prelude' ends with a statement of the arresting 'Anno Domini' theme which we shall hear again in 'The Lepers' Search for the Christ'. Rózsa has here gathered together all the varied elements of the drama - the martial, the Christian, the pagan, the extrovert, the intimate - into a musical composite of epic scope and grandeur.

Star Of Bethlehem and *Adoration Of The Magi*
The star which arises in the night sky over Bethlehem is hailed by orchestra and female chorus in a chorale-like melody (Bach would have approved its sturdy bass) expressing the wonderment of the Wise Men, the gladness of the villagers and the joy just being born to the world. Inside the stable the tempo changes to 'Allegretto Pastorale' and muted strings, alternating with soft woodwinds, join the voices in a tender carol. As the Magi place their gifts, the chorale returns with the support of soft brass, and the scene fades into the darkness of the sky.

Friendship. Two childhood friends, the Roman Messala and the Jew Ben-Hur, meet again as young men. After a glimpse of the sinister theme representing the Roman iron with which Messala is indelibly branded (and which is to precipitate untold tragedy) the music settles to a leisured, lyrical exposition of the manly 'Friendship' theme.
A climax is reached as the two friends each aim a spear into a beam of the torch-lit hall: neither has lost his skill, and the spears quiver in symbolic proximity.

The Burning Desert. An irredeemable rift develops and Ben-Hur is sent to the galleys by Messala. The thirst-crazed party of convicts is herded through the desert and stops at a village called Nazareth, where Ben-Hur is given water by a carpenter's son with a strange air of authority. The brassy, blistering, bloodily dissonant turmoil of the desert music culminates in an anguished statement of the Ben-Hur theme and then yields - magically - to the cool pools and green leafage of an unexpected oasis: the tranquil shimmer of the 'Christ' theme with its soft organ chords and bell-like harp figure. The theme swells to a mighty peroration as the party moves off and Ben-Hur looks back over his shoulder in gratitude at the man who has just saved his life.

Arrius' Party. A piece of quasi-Roman 'source' music in which the Roman commander Quintus Arrius's orchestra, consisting of auloi (double flutes) and lyres, is simulated by their modern counterparts - flutes, oboes, cor anglais, harps and pizzicato strings. The percussion however - small tom-toms, tambourine and sleigh-bells - remains the same after nearly 2,000 years.

The Rowing Of The Galley Slaves. Arrius puts the rowing slaves on board his galley through their paces. The music is a *tour-de-force*, a sustained rhythmic *accelerando* in which the *basso ostinato* of the timpani marks time with the hurtatur's gavel as it proceeds from rowing to battle to ramming speed.

Side II

Parade Of The Charioteers. On the day of the great chariot race in the Circus at Antioch all the competitors - among them Ben-Hur and his arch-enemy Messala - march proudly around the arena. The main theme is none other than a heroic metamorphosis of the venomous Messala motif heard at the beginning of 'Friendship', but here transformed out of all recognition. The trio of this, perhaps the finest of Rozsa's many Roman marches, is based on the theme of Ben-Hur (strings against a rhythmic background of percussion and woodwinds).

The Mother's Love. This movement expresses the agony of Ben-Hur's mother who dares not make herself known to her own son for fear of transmitting her leprosy. The mother's theme, like that of 'Return to Judea' is culled from contemporary melodic sources and is here molded by Rózsa, in conjunction with Ben-Hur's own theme, into a poignant and sombre-hued dramatic monologue.

Return To Judea. Ben-Hur returns to his homeland, and in this orientally-inflected movement an austere and passionate melody, strongly Hebraic in character, is sung by the strings over a rising-and-falling figure which seems to suggest the calm well of the sea.

Ring For Freedom. A gentle, contained setting of the love-theme for strings and harps for the scene in which Esther receives her freedom as a wedding-gift from her master, Ben-Hur.

The Lepers' Search For The Christ. After a *molto misterioso* evocation of the shadowy Valley of the Lepers - we can almost smell the stench of death - the Ben-Hur theme rises in the dank bass of the orchestra and gradually gathers momentum as he searches among the heaps of human wreckage for his mother and sister. Ignoring their protests he hurries them with him out of the Valley and the music reaches a massive climax as they enter through the gate of Jerusalem in search of the carpenter's son who reputedly can work miracles. An explosive statement of the 'Anno Domini' theme concludes the movement.

The Procession To Calvary. Rózsa follows in the wake of many distinguished composers and painters in this his portrayal of the *Via Dolorosa*. His is a 'monumental' conception in the strict sense of the term: it is imbued with the objective universality of tragedy. An unchanging two-note bass figure pointed by the dull booming of the bass drum heaves and swings like a great funeral bell; above it the music goes forward inexorably to its climax in an intensity of torment. Then - as in the corresponding place in the desert-scene - the 'Christ', theme relieves the tension as the condemned 'criminal' is offered water by an astonished and bewildered Ben-Hur. But only momentarily: for the brass interrupt with a snarl as Ben-Hur is forced roughly back and the procession goes on its way.

The Miracle And Finale. During the course of the thunderstorm which coincides with the Crucifixion, Ben-Hur's mother and sister realize that they have been miraculously cured of their affliction, and the radiant 'Christ' theme gives voice to their ecstasy. Now the music, taking the bell-like segment of the same theme as its 'base', surges on as with a sound of rushing mighty waters as the blood of the Crucified is mingled with and lost in the rain coursing over the ground. The climax of this sequence, resplendent with myriad harps, bells and chimes and marked by the composer 'luminoso ed estatico', is the signal for what is surely one of the score's great moments - a fiercely exultant transformation of the 'Christ' theme on all strings in their topmost registers. As the flames die down, one by one the ancillary themes are passed in review - Ben-Hur's, Ben-Hur's and Esther's, his mother's; finally as the scene changes to a view of the three crosses etched against a darkling horizon with a shepherd symbolically driving on his flock in the foreground, the 'Christ' theme returns in all its choral-orchestral glory to close the picture with a peal of Alleluias.

CHRISTOPHER PALMER

Producers Ray Few, Tim McDonald
Engineer Stan Goodall
Musical Assistant to Miklós Rózsa: Christopher Palmer

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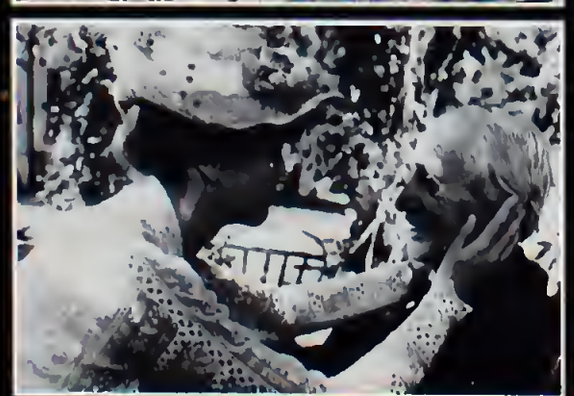
A SUNDAY IN THE COUNTRY

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ALAIN SARDE PRESENTS A Film by BERTRAND TAVERNIER A SUNDAY IN THE COUNTRY
LOUIS DUCREUX · MICHEL AUMONT · SABINE AZEMA · GENEVIEVE MNICH · MONIQUE CHAUMETTE
Screenplay by COLO TAVERNIER and BERTRAND TAVERNIER Based on the novel by PIERRE BOST
'MONSIEUR LADMIRAL VA BIENTÔT MOURIR' Music by GABRIEL FAURÉ Director of Photography BRUNO DE KEYZER
Produced by ALAIN SARDE Directed by BERTRAND TAVERNIER A Co-production of SARA FILMS—FILMS A2—LITTLE BEAR







Side One
A Sunday In The Country
1. A Sunday In The Country (Perone/Sarde)
2. Quintet, Op. 115-First Movement (Faure)
3. Polka (Ducreux)
Arranged and Adapted by Philippe Sarde

Side Two
The Pirate
1. On The Trail of the Child
2. I Could Have Said Dunkirk
3. The Lips of a Man
4. The Lover Of His Wife
5. To Love Someone
6. Alma Is Gone
7. Yes! Me, Yes!
Music Composed By Philippe Sarde
Conducted by Carlo Savina

About Philippe Sarde

Since Georges Delerue's recent move to America, Philippe Sarde has taken the lead as France's premier film music composer. Born in 1945 in Neuilly-sur-Seine, Sarde studied at the Paris Conservatory and composition under Noël Gallon.

Since his first assignment in 1970 for *Le Choses de la Vie*, Sarde has been noted for his haunting scores for some of Europe's top films and filmmakers. He has collaborated with such internationally acclaimed directors as Roger Vadim, Robert Bresson, Bernard Tavernier, Gerard Brach and Roman Polanski.

A truly diverse artist capable of handling a wide spectrum of styles, Sarde has written lushly romantic scores for *Le Train*, *Le Choix des Armes* and *Tess*. Jazz has influenced such works as *Des Enfants Gâte's*, *Le Choc* and *Beau Pere*. He has demonstrated a dark side in *The Tenant*, *Tales of Ordinary Madness* and *Barocco*, as well as a lighter touch with such comedies as *Le Sucre*, *La Valise* and *La Grande Bouffe*.

Sarde is known for his long lasting collaborations with noted directors Claude Sautet (*Cesar et Rosalie*, *Mado*, *Une Histoire Simple*, *Garçon* and others), Marco Ferreri (*The Last Woman*, *Mille Milliards de Dollars*, etc.) and Pierre Granier-Deferre (*La Cage*, *Adieu Pouiet*, *L'Etoile du Nord*).

Despite his prolific output in Europe (over 70 films and 40 soundtrack albums), Philippe Sarde has only recently come into appreciation with American film audiences through his scores for *Ghost Story*, *Lovesick*, and *Quest For Fire*. He is currently at work with his brother, Producer Alain Sarde, on *Harem* starring Ben Kingsley and Nastassja Kinski.

—*Richard Kraft*







Album prepared for release in the U.S.A. on Varèse Sarabande Records by Tom Null and Chris Küchler
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'A'

1. Deyas - Vocal
2. Deyas - Version
3. Come Closer - Vocals
4. Ah Going Back Home - Pan

'B'

1. Ah Madd Ah Badd - Vocals
2. Ah Madd Ah Badd - Mega Mix
3. Phat Mega Mix
4. Ah Going Back Home - Vocals

Executive Producer: A & B Samaroo
Recorded at: Philgoltan Sounds & Asinto Music Studio - Brooklyn, New York
Engineer: Carol Hodge & Phillip Nichols
Music Arrangement: Carol Hodge
Key Boards: Carol Hodge & Phillip Nichols
Lead Guitar: Cherles Conner, Scipio Sergesnt
Bass Guitar: Don Diaz, Carol Hodge
Percussion & Drums: Phillip Nichols, Carol Hodge
Lead Vocals: Debbis Haynes, Wendy Mitchell, Janet Alleyne, Barry Hinkson -
Courtesy Of OSHA BAND
Mix Engineer: John Evans
Rapper: Mr. Lee
All Songs Composed By: Sylvestar Lockhart (Poser) , except " Come CLOSER " -
Sylvester Lockhart & J. Thomas
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Clara Ward

RECEIVE ME LORD



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RECEIVE ME LORD

Side 1

I'M GOING THERE
WHAT JESUS IS TO ME
ON JORDAN'S STORMY BANKS I STAND
FROM YOUTH TO OLD AGE
IT MAY BE THE BEST FOR ME

Side 2

BEAMS OF HEAVEN
I LOVE THE NAME JESUS
SET ME FREE
THE LAST MILE OF THE WAY

Clara Ward—for years was one of the nation's most popular, influential and venerable gospel singers (and the woman whom Aretha Franklin names as "my inspiration")—reawakened the public's ears to America's black spiritual music. Miss Ward—who's packed theaters all over the globe, from Las Vegas to Vietnam, from Paris's Olympia to Los Angeles' Disneyland—drove her powerful, infectiously joyous sound right to the top of the nation's gospel music charts.

Miss Ward, who has "about 50" albums already to her name, started at it as a small child. "I sang my first solo at the age of five," she remembers. "You see, my mother, Gertrude, was a singer. She sang in the choir of our church in Philadelphia. Then other churches began inviting us around." Her mother and her sister, Willa Ward, completed "The Ward Singers", and the family trio quickly became one of the most popular acts on the black gospel circuit. Back in those days—the 1940's and 1950's—gospel was in the esoteric province of the church. "We'd go to the National Baptist Convention to make contacts," Clara recalls. "Then individual churches in different cities would invite us to sing at their Sunday morning service. Sometimes we'd go to five different churches on a Sunday morning. We didn't have records; it was all word-of-mouth." Clara would smile fondly as she recalled, "At that time, we had absolutely no idea gospel would become as popular as it is today." The smile reflected her happiness at the luxury—earned by magnificent talent—of non-compromise. "We've been packing them in at the biggest nightclubs and concert halls in the world, have been on every major TV show, and we're still singing straight gospel."

In 1950-1952, The Ward Singers sang with Mahalia Jackson at New York's Carnegie Hall, and promptly went on to pack in about 25,000 people at Washington, D.C. Griffith Stadium. Their first introduction to the white audience was at the Newport Jazz Festival in 1957, where they were an immediate hit. An extended concert tour of Europe followed, then a U.S. college tour, and soon nightclub owners across the country were begging the Wards to appear. Gospel in nightclubs? Clara and Gertrude's first reaction was trepidation. "I had never been around to nightclubs," she explains. "And I had the idea that it wasn't a place for serious listening audiences. I thought everybody had a good time, whooped it up and made noise. So when we were invited to appear at New York's Village Vanguard, my mother and I went first, without letting anyone know, to check it out. We were surprised and delighted. On the soft numbers, the audience was so hushed and attentive, you could hear a pin drop."

The 1960's brought yet more acclaim and bigger audiences for the Ward Singers to captivate. In a package with Dizzy Gillespie and Jimmy Smith, the Wards sang at the jazz festival in Antibes, France; then a bid from the New Frontier Hotel in Las Vegas came. After their second night of a two-week engagement, the hotel's management—awed by the crowds they were pulling—signed them to a three-year contract. During off-months, they played at Disneyland, performed with Jack Benny, and in 1963, Clara Ward went to Broadway to direct the music for Langston Hughes' play, **TAMBOURINES TO GLORY.**

In the past seven years, Clara has been on more top TV shows than most secular singers (The Flip Wilson Show, Merv Griffin, Sullivan, The Robert Goulet Special, the Monkees Special . . . and Mike Douglas, 15 times), has performed twice before then—President Lyndon Johnson, and concert dated in foreign countries have drawn audiences so huge, fomented enthusiasm so great that "in 1966 we went to Vietnam for three weeks and ended up staying three months; in 1967 we went to Sidney Australia for six weeks and stayed four months; and in 1970 we went to Paris for four weeks and stayed seven months. . . ."

The deep burning faith and deep-rooted good humor that pervades her music was very much evident in her off-stage personality as well. "I know the Lord," she said with a thoughtful smile. "And I never have a lonely moment. I really kind of think, as far as my personal life is concerned, I've got it made." As far as her professional life was concerned, she had it made too.

Produced by Shannon Williams
Recorded in Nashville, Tenn. at Woodland Sound Studios and in Hollywood, California at TTG Studios
Recording Engineer and remix engineer: Rex Collier, Nashville

Cover Photography: Dan Quest and Associates
Album Layout and design: Den Quest and Associates
Background Singers: The Clara Ward Singers, 21st. Century Singers and members of the B.C. & M. Choir on "Set Me Free"

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3-ARMANDO MANZANERO

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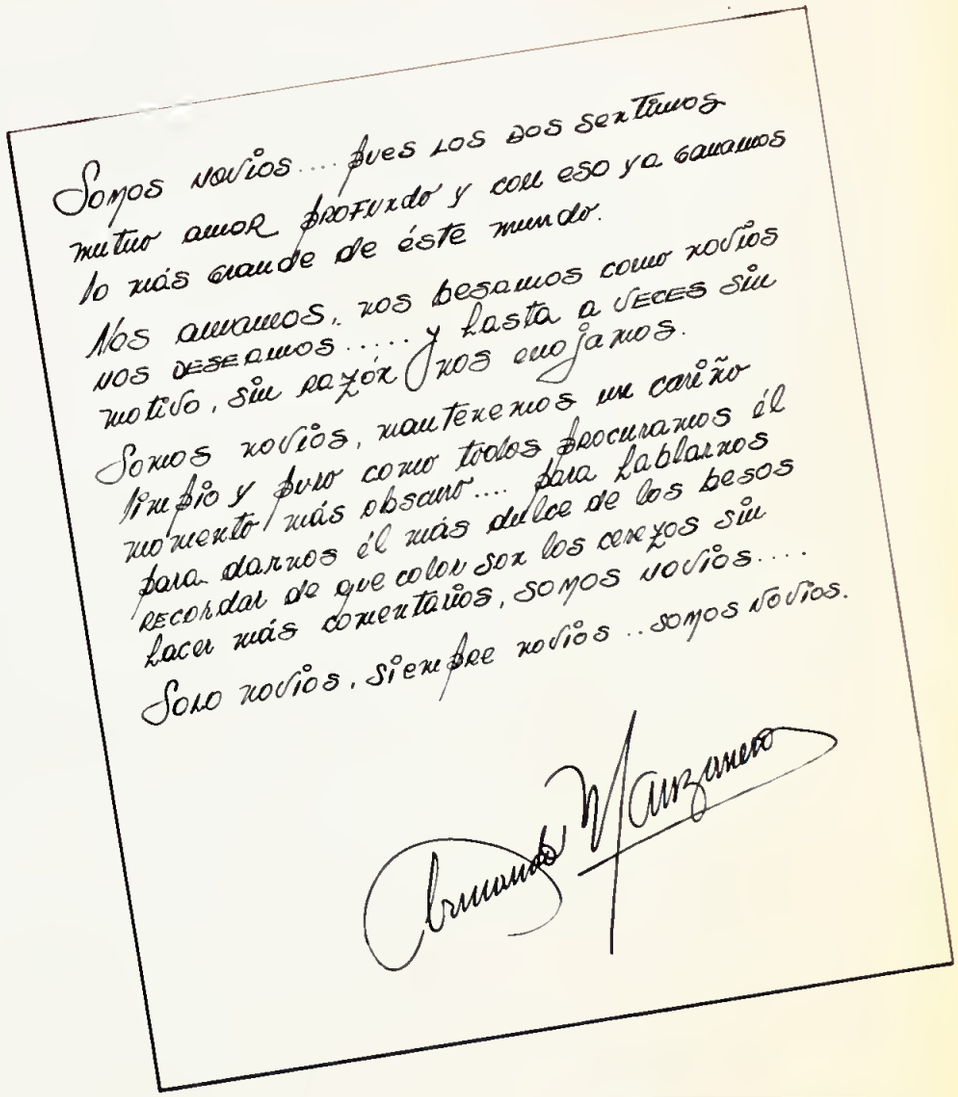
ESTEREO DKL1-3124

SOMOS NOVIOS... SIEMPRE NOVIOS

NUMERO 3

ARMANDO MANZANERO

Productor: RUBEN FUENTES



LADO 1

1.- SOMOS NOVIOS (A. Manzanero) **2.- SI ME FALTAS TU** (A. Manzanero) **3.- PENSAMIENTO** (A. Manzanero) **4.- YO NO SE** (A. Manzanero) **5.- VIVIR** (Armando Manzanero) **6.- CUANDO HABLO DE TI** (Armando Manzanero)

1, 4, Arr. y Dir. Pachequiño
2, 6, Arr. y Dir. Oscar Castro Neves
3, 5, Arr. y Dir. Severiño Filho

LADO 2

1.- ESPERARE (Armando Manzanero) **2.- CONTIGO AMOR** (Armando Manzanero) **3.- PENSANDO EN TI** (A. Manzanero) **4.- TE RECUERDO** (Armando Manzanero) **5.- DEJA** (A. Manzanero) **6.- LA ALMOHADA** (Armando Manzanero)

1, Arr. y Dir. Pachequiño
2, 5, Arr. y Dir. Oscar Castro Neves
3, 4, 6, Arr. y Dir. Severiño Filho

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J O U R N E Y

In the beginning



1975–1977



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Topaz*
Kohoutek*

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On A Saturday Nite**
It's All Too Much**
In My Lonely Feeling /
Conversations*
Mystery Mountain*

SIDE THREE
Spaceman***
People***
Anyway**
You're On Your Own**

SIDE FOUR
Look Into The Future**
Nickel & Dime***
I'm Gonna Leave You**

This album contains previously released material from Journey's first three albums: *Journey **Look Into The Future ***Next.
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**Produced by Journey. Associate Producer Glenn Kolotkin.
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The Jazz Soul of Oscar Peterson



Oscar Peterson is one of those rare musicians who has reduced all the technical problems of his instrument to absurdity. So prolific is his command of the piano keyboard that it is doubtful whether any mechanical difficulties can present themselves to him as such. The contemptuous ease with which he will race through the most madcap of tempos or the most involved harmonic sequences literally takes the breath away.

Now this kind of all-conquering technical facility can itself be a double-edged sword, for if it can indeed sometimes take the breath away, it can at other times conjure up a vision of a very fast runner sprinting full pelt up a cul-de-sac. There have been occasions in the past when Peterson has seemed to me to be steamrolling all his raw material into one great Petersonian pulp. But the shortcomings are worth gambling on, because when Peterson really hits his stride there is nobody in the whole range of jazz quite so brilliant.

The interesting thing about this album—apart from the fact that Peterson gives a marvellous display of jazz piano—is that it illustrates very clearly the kind of stratagems a player like Peterson might resort to to escape the tyranny of his own virtuosity.

Peterson's special problem is posed in "Liza", where the perceptive listener will notice a marked similarity in the phrases Peterson plays each time he arrives at the sixth bar of the main theme. There is an inevitability about the way he approaches the cadence which I am inclined to think he could have removed had he given the matter a shade more thought. But this is the only blemish in the performance, if indeed it is a blemish at all.

To find Peterson completely free from his own mastery, to find him uninvolved with the tramlines of his own lightning movement from resolution to resolution, all one has to do is to listen to "Maidens of Cadiz." Here Peterson evokes an entirely different mood, and one which is not entirely explained away by the difference in tempo. "Maidens of Cadiz" happens to be comparatively unfamiliar jazz material, so that Peterson explores its shapes and patterns with the genuine artistic curiosity of a man looking upon something for the first time. The result dispels any shadow of doubt about Peterson's status as a jazz pianist or his ability to probe below the surface of the chord sequence when the mood takes him.

The rest of the programme has been cunningly selected, for all the tunes are those inspired ones which in some mysterious way have their own spirit built into them. Were you to play "Close Your Eyes" or "My Heart Stood Still" exactly as written, the result would be tending towards jazz. Given material like this, and backed by Ray Brown and Ed Thigpen, Peterson is bound to come up with something startling, which is exactly what he does.

—BENNY GREEN
The Observer, London

The tunes are:

LIZA

CON ALMA

CLOSE YOUR EYES

MAIDENS OF CADIZ

MY HEART STOOD STILL

WOODY'N YOU

Cover Bill Kinser / Art Direction: Merle Shore

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Ed Ashley's Jazz Band

featuring Tommy Simms



Ed Ashley's Jazz Band

ROSES OF PICCARDY
MEMORIES OF YOU
WAY DOWN YONDER IN NEW ORLEANS
BYE BYE BLUES

TOMMY SIMMS . . . . . TRUMPET
TOMMY ARTIN . . . . . TROMBONE
RAY WHITTAM . . . . . CLARINET
LADDIE SPRINGS . . . . . PIANO
DeWITT KAY . . . . . BASS
ED ASHLEY . . . . . DRUMS
JEAN KAYE . . . . . VOCALIST

JUST A CLOSER WALK WITH THEE
IF I HAD YOU
RED FOX BLUES
I FOUND A NEW BABY

NOTES BY MARV EDWAROS

The Ed Ashley Jazz Band was organized in October of 1969 to play a booking at the Red Fox Inn, a picturesque inn located at Schwenksville, Pennsylvania. Mr. Gene Stimmler, the proprietor of the Red Fox, was responsible for the first booking, and the many successive Red Fox dates which followed. The Red Fox Inn is an historic building; it was originally a grist mill owned by the first Governor of Pennsylvania.

The Ashley band was soon playing at other locations in the Philadelphia surburban area. This gave the musicians an opportunity to work togetber more frequently. The band received exposure on FM radio in Philadelphia through the medium of tapes made on location: these tapes were played on the Buzz Allen show on WIFI-FM, under the sponsorship of the House of Jazz Imports.

Two members of the original band who helped to form and sustain the group during its early days were Ham Carson, on tenor and clarinet, and Dan Goldwater on piano. There have been only two personnel changes since the band was first organized. Carson was replaced by Ray Whittam, and Goldwater by Laddie Springs. In May of 1970 the Ashley band played it first date in New Jersey at Compton's Log Cabin in Haddon Township. The band was well received there, as it has been at numerous locations.

On July 19, 1970, the Ashley band went into the Baker Studios in Camden, New Jersey to record this album. All selections are instrumentals with the exception of 'Way Down Yonder In New Orleans', which has a fine vocal by Jean Kaye. This is the band's first album.

Ed Ashley, the drummer-leader, was born in Philadelphia in 1924. Ed played with local big bands and had his own Sextet during the Swing Era. At the start of World War II his musical activity ended, except for listening, for a twenty-year period. In the early nineteen sixties the desire to play began to assert itself; Ed describes his experiences as 'an interesting trip through country music, rock & roll, traditional Dixieland, and commercial work, up to the present group'. He prefers a driving style of drumming, a style better-suited to this jam session type of band. Ed's profession is Sign Painter.

Since October of 1969, Ed Ashley has expended a lot of time and effort in organizing and maintaining this band; he has paid his dues. He has refused to compromise, and, as a result, has achieved high musical standards.

Tommy Simms, who plays trumpet with the group, has an extensive background in music. He has worked country club and record dates, but is best known for his long-term association with the house band at Billy Krechmer's club in Philadelphia. Tommy also played wth the Jimmy Lunceford orchestra. He makes his home in Philadelphia.

Tommy's past musical experience and fine trumpet work bave been a big asset to the Ashley band. He has functioned as musical director, determining solo routines and other technical musical details.

Trombonist Tommy Artin is a college professor of Englisb literature. He lives in Moylan, Pennsylvania, and is currently writing a book on Medieval Frencb literature.

Ray Whittam came to America from London, England, and is a resident of Philadelphia. He plays clarinet, alto clarinet, tenor and bass saxopbone with the Ashley band. His previous playing experience was with such diverse groups as Kenny Ball, Alex Welsb, the Temperance Seven, and his own group The Press Gang, in England. In Canada he played with the traditional band led by Jim McHarg.

Laddie Springs, pianist in the group, was born in Charlotte, North Carolina, now resides in Philadelphia. Laddie toured the United States extensively for many years with his own nine-piece group, playing both piano and trumpet. Tab Smith, playing alto and tenor, and Bobby Brocker, both worked for Laddie. Tab Smith recorded a tune called 'Strange' under his own name; Laddie was the composer.

Laddie played duo piano with Earl Hines and Fats Waller during the mid-nineteen thirties: not many pianists today can claim that distinction.

DeWitt Kay was brought in for the record date; on this album be plays stand-up electric bass. DeWitt has played with pianist Bernard Peiffer, and is currently with the John Coates Trio at a club in Delaware Water Gap. DeWitt also makes his home in Philadelphia.

Jean Kaye, the vocalist, is from Norristown, Pennsyvania. Jean is not a regular vocalist with the Ashley band, but has worked with the group on several occasions.

The band's book is drawn primarily from the standard repetoire, but the interpretation is in the mainstream-contemporary idiom. Head arrangements are used, modified and refined in actual playing experience. The Ashley band takes care of business, utilizing instrumental technique and cxpertise to achieve musical excellence. Tbe music they produce is inspired, and inspiring. Listen.

CREDITS: George H. Buck, Jr., Art Garcia and Baker Sound. Jim Zollers—cover design. The Jazzologist. The Jazz Blast.

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Arranged and Conducted by
JERRY LONG



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SAY MONEY



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THAT SOUNDS GOOD!



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It's as though Miss Hawkins were aware that the L P fans were bored to tears of traveling the same old way through the Hi-Fi Lands, so she decides to take them along a more adventurous route by weaving thru unexplored regions of improvisations and giving the listeners a chance to hear songs like they've never been done before . . . Jennell Hawkins' ability to take a popular tune and wring fresh feeling out of it separates her from many many other "pop" singers. Not only is she dynamic in this day and age of many fizzles, but in my humble opinion, comparing Miss Hawkins with most "pop" singers is like comparing DYNAMITE with Alka-Seltzer . . .

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SIDE ONE

1.	JOHNNY COMES HOME (Richard Berry) Titanic Music. BMI	3:05
2.	SWEET MEMORIES (Burma Floyd) Titanic Music. BMI	3:06
3.	IF I LOVED YOU (Rogers & Hammerstein) Williamson Music. ASCAP	2:18
4.	MOMENTS TO REMEMBER (R. Allen - Al Stillman) Beaver Music. BMI	2:43
5.	WHEN I GROW TOO OLD TO DREAM (S. Romberg - O. Hammerstein) Rabbins Music. ASCAP	2:59

SIDE TWO

1.	MOMENTS (Richard Berry) Titanic Music. BMI	2:29
2.	COME HOME (R. Johnson) Lois Music. BMI	2:31
3.	NEVER LET ME GO (J. Scott) Lion Music. BMI	2:31
4.	PLEDGING MY LOVE (Washington-Robey) Lion Music. BMI	2:45
5.	LOVER COME BACK (Alan Spilton - Frank Devol) Daywin Music. BMI	2:31

Producer
ROBERT "BUMPS" BLACKWELL
Arranged - Conducted
JERRY LONG
Technical Engineer
AMI HADANI
Recording Advisor
RUDY HARVEY K G F J
Cover design and Photography
PHIL HOWARD
Session photos John Alonzo

Recorded in three track STEREO at Radio Recorders — Hollywood, California

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(Pick It Up SP 4793) ℗ 1979 A&M Records Inc
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GOT SOME (NEWS FOR YOU) —
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7702 BETTY EVERETT & THE IMPRESSIONS

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7704 ORIGINAL ARTIST HITS VOL. I

7705 EASY LISTENING BLUES – B.B. KING

7706 ORIGINAL ARTIST HITS VOL. II

7707 THE HAWK SWINGS – COLEMAN HAWKINS

7708 BLUES FOR ME – B.B. KING

7709 GROOVIN' WITH GETZ

7710 DRIFTIN' THRU THE BLUES – JOHN LEE HOOKER

7711 I LOVE YOU SO – B B. KING

7712 ETTA JAMES SINGS

7713 LIGHTNING HOPKINS SINGS THE BLUES

7714 THE SOUL OF B.B. KING

7715 A SPOONFULL OF BLUES – JIMMY WITHERSPOON

7716 THE BLUES IN MY HEART, THE RHYTHM IN MY SOUL – ELMORE JAMES

7717 BIG CITY BLUES – HOWLING WOLF

7718 THE BEST OF THE BIGGEST – VARIOUS ARTISTS

7719 MY ROCKIN' SOUL – JIMMY McCRACKLIN

7720 BUT NOT FORGOTTEN – JESSE BELVIN

7721 SWING LOW SWEET CHARIOT – B B. KING

7722 SHADES OF GRAY – WARDELL GRAY

7723 LITTLE RICHARD SINGS SPIRITUALS

7724 MY KIND OF BLUES – B.B. KING

7725 THE BLUES – JOHN LEE HOOKER

7726 SINGING THE BLUES – B.B. KING

7727 THE BEST OF ETTA JAMES

7728 THE GREAT B.B. KING

7729 FOLK BLUES – JOHN LEE HOOKER

7730 KING OF THE BLUES – B.B. KING

7731 THE GREAT BLUES SOUND OF JOHN LEE HOOKER

7732 THE BLUES – B.B. KING

7733 ROCK ME BABY – B B. KING

7734 LET ME LOVE YOU – B B. KING

7735 IKE & TINA TURNER REVUE LIVE

7736 LIVE! B.B. KING ON STAGE

7737 SOUL – LOWELL FULSOM

7738 PURE SOUL – B.B. KING, LOWELL FULSOM, ELMORE JAMES, Z.Z. HILL, LITTLE RICHARD, VERNON & JEWELL

7739 THE SOUL STIRRING Z.Z. HILL

7740 THE SOUL OF IKE AND TINA – IKE & TINA TURNER

7741 TRAMP – LOWELL FULSOM

7742 THE JUNGLE – B B. KING

7743 ORIGINAL FOLK BLUES – ELMORE JAMES

7744 ORIGINAL FOLK BLUES – LIGHTNING HOPKINS

7745 ORIGINAL FOLK BLUES – SMOKEY HOGG

7746 ORIGINAL FOLK BLUES – JOHN LEE HOOKER

7747 ORIGINAL FOLK BLUES – HOWLING WOLF

7748 20 GREATEST BLUES HITS – ORIGINAL ARTISTS

7749 A WHOLE LOT OF SOUL – Z.Z. HILL

7750 BOSS OF THE BLUES – B.B. KING

7751 20 SUPER RHYTHM & BLUES HITS VOL. 2 ORIGINAL ARTISTS

7752 LOWELL FULSOM NOW

7753 COLD SHOT – JOHNNY OTIS

7754 UNDERGROUND BLUES

7755 IKE & TINA TURNER'S FESTIVAL OF LIVE PERFORMANCES

7756 THE INCREDIBLE SOUL OF B.B. KING

7757 PRESTON LOVE'S OMAHA BAR-B-Q – SHUGGIE OTIS ON GUITAR

7758 THE SOUL OF TOMMY YOUNGBLOOD

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7763 TURN ON WITH B.B. KING

7764 GUITAR SLIM GREEN'S STONE DOWN BLUES · (WITH JOHNNY & SHUGGIE OTIS)

7765 PLEASE, PLEASE, PLEASE – THE IKE & TINA TURNER REVUE, LIVE

7766 THE GREATEST HITS OF B.B. KING VOL. 1

7767 ROOTS OF ROCK, VOL. 1 · THE GREAT ROY MILTON

7768 LET'S GO GET STONED – LOWELL FULSOM

7769 THE GREATEST HITS OF JOHN LEE HOOKER

7770 Z Z. HILL'S GREATEST HITS – DUES PAID IN FULL

7771 B.B. KING – BETTER THAN EVER

7772 B.B. KING LIVE

7773 THE ORIGINAL "SWEET SIXTEEN B.B. KING

7774 ALL NIGHT LONG – JOE HOUSTON

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7781 ORIGINAL FOLK BLUES / BLUES FROM THE DEEP SOUTH

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7786 ORIGINAL FOLK BLUES / MISSISSIPPI BLUES

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7789 ORIGINAL FOLK BLUES / WEST COAST BLUES

7790 STILL BOSS OF THE BLUES – JOE TURNER

7791 LITTLE RICHARD, RIGHT NOW

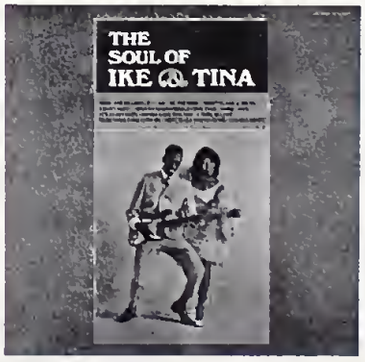
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「プラード・イン・ジャパン」

LS
5197

（第　1　面）

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2．セレソ・ローサ
Cerezo Rosa
3．サクラ・サクラ
Sakura-Sakura
4．浜千鳥
Hama-Chidori
5．ある恋の物語
Historia De Un Amor
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（第　2　面）

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Princeas Suga
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Lullaby of Birdland

ペレス・プラード楽団
Perez Prado and his Orchestra

1960年3月20日東京国際劇場に
於ける実況録音

「ミナサン、コンニチワ！　トウキョウ、ステキ！　ニッポンダイスキ！　ミンナ、イイヒト！……」

片言の日本語で、愛嬌たっぷりこう語るプラードの挨拶で始まるこのLPは、マンボの王様ペレス・プラード第2回目の来日の際、東京国際劇場のステージに超満員の聴衆を集めて運び行われた、「プラード・イン・ジャパン」のショウをそのまま実況録音に収めたものであります。

プラードは、1956年3月その第1回目の来日を行って成功すると、以後しばしば、再度来日したい旨を伝え、その理由として、「私の音楽を心から理解してくれるのは、世界で日本が一番だから……」と言っていました。その念願がかなっての第2回目の来日は皆様の御記憶に新しい通り本年3月（1960年3月）行われ、この間に、プラードは、マンボからロックとマンボを巧みにミックスして作ったロカンボの新リズムを生み出し、これを御土産に意気高々と来日したのであります。

元来日本では、クラシック、ポピュラー、ジャズ、バレーその他いかなるアーティストといえども、同一演奏家の2回目の来日は、1回目の80%の成功を収めれば上々と言われており、いかにマンボの王様プラードといえどもこの例にはもれまいといわれていたものです。事実、前売券の出足もよくなく、どうなることかと興業主が心配すると、プラードは「私が、ショウをする限り失敗はない。必らず第1回目の来日以上の成功を収めて見せる」と自信満々でありました。そして第1日の幕が開くや、終日まで、1日増す毎に評判は高くなる一方でついに第1回目以上の圧倒的成功を収めて、「プラード健在なり」、「世界一のショウマン」「世界で最も根強いファンを持った男」の名に勝利をかざしたのです。

まことにプラードの一挙一動は、自信そのものの固まりであり、常に新しいものを探求して、時代に先がけている現代ポピュラー界の英雄の一人といっても過言ありますまい。

大分前置きが長くなりましたが、この録音は、その来日中の1960年3月20日夜、丁度日曜日の夜であり、超満員となったプラード、ファンを前に、プラードが特にレコーディング用のアレンジを行い、自らは文字通り手振り、足振りの指揮をスペシャルサービスで行って大いにファンを沸かせた模様が、そのまゝはっきり収められています。プラードとファンとの会話や、各ソリストに贈られた拍手などマンボ音楽の醍醐味はまずこの曲に於いてしか味聴できないといわれています。聴衆とのかけ合も見事です。

大変な熱狂ぶりが、当日の模様をありのまゝ伝えています。プラードはこのテープを聞いて、「文句なしに素晴しい、アメリカにも是非送ってもらいたい。"プラード・イン・ジャパン"をアメリカでベストセラーにしてみせる」といっていました。先にシングル盤（SS－1213）で発売された「プリンセス・スガ／トウキョウ・ファンタジィ」と共に、プラードが日本のファンに残してくれた素敵な御土産のアルバムと言えましょう。

（ペレス・プラードについて）

ペレス・プラードは本名をダマソ・ペレス・プラード（Damaso Perez Prado）といい、キューバの主都ハバナの東方、マタンサス市に1917年生れました。したがって本年43才を迎えたわけです。しかし一説によると1922年生れともいわれ、又他の説では、1903年ともいわれ、プラード自身、自分の生年月日を知らないときえいわれています。若い頃からピアニストとして活躍、ハバナ一流のカンノ・デ・ラ・プラヤのオーケストラのアレンジャー兼ピアニストとして、活躍していた1943年頃世紀のリズム・マンボを創案、しばらくはそのアイデアを温めていたものの野心に燃える彼は1948年メキシコに渡り、メキシコ・シティのダンス・バンドで発表、続いて自分のオーケストラを組織してマンボを演奏するやたちまちセンセーションを起し、各地で引っ張りだこの上、映画にも出演するという多忙の身になりました。彼はこの楽団を率いて中南米各国を巡演して、一方レコーディングも始めました。このメキシコの売り出し時代には、「ケリコ・エル・マンボ」「マンボ第5番」「マンボ黒馬」そして「メキンコ時代の後期に圧倒的な大ヒットとなった「セレソ・ローサ」の名演があります。

1951年夏、遂にアメリカに渡ったプラードは、アメリカでオーケストラを新しく編成してロスアンジェルス、サンフランシスコ等で成功し、更に檜舞台のニューヨークにも進出しました。アメリカでは1952年「エル・マンボ」「マンボ第5番」が大ヒットし、プラードはアメリカのジャズやポピュラー・ソングをマンボ化する一方、54年に大作「ア・ドゥー組曲」を吹込み、55年には、RKO映画「海底の黄金」の中の「（チェリー・ピンク・マンボ）セレソ・ローサ」が決定的なヒットとなってアメリカで最も成功した音楽家となりました。かくてマンボは全世界を風靡するところとなり、55年に「ハバナ午前3時」つづいて「ラテン・サテン」「王様プラード・イン・ウルトラ・ハイファイ」等、メキシコやキューバのポピュラーなラテン曲をマンボ化した傑作アルバムを次々と発表してプラードの人気は絶頂に達しました。その後しばらくして、彼はロックン・ロールの流行に目をつけ、これをマンボと結合させた新リズム"ロカンボ"を発表、これが「セレソ・ローサ」以来の大ヒットとなった「パトリシア」で1958年のことであります。以後も彼は常に新しものを求めてはプラードのスタイルを作り、ファンの注目を浴びていますが、残念乍ら今まで彼の劇場やナイトクラブの実況録音を収めたレコードはなく、その意味で、このLPはプラードのレコード史上でも永遠の金字塔を打ち立てることでしょう。

（曲目紹介）

（第　1　面）

1．セレソ・ローサ

一世紀を劃したマンボの流行の中で一番ヒットしたのは何んといってもこの曲です。ジャノク・ラル詞、ピエール・ルイギー作曲のルンバ調のシャンソン「ばら色の桜んぼと白いリンゴの花」"Cerisiara roaaa et pommiers blancs"をマンボ・スピーに編曲したもの。マンボ・スピーとはマンボを一層メカニックにエキセントリックにしたものに外なりません。別名「チェリー・ピンク・マンボ」。プラードはRKO映画「海底の黄金」（1955年作品）に客演してこの曲を演奏し、好評を博しました。

ゆるやかな低いトランペットのリズミックな旋律につづいて、原曲の旋律を流麗なトランペットのソロでフィーチュアしますが、その編曲の妙味は正に絶品です。

2．サクラ・サクラ

プラードはその第1回目の来日の直後、日本で聞いた「サクラ・サクラ」のメロディーを使って「マンボ・サクラ」を発表、全世界に紹介して大ヒットを取りました。その時の想い出を込めて、ミュートをつけたトランペットにプラードは心にくまで唄わせます。

3．浜千鳥

プラードが今回2回目の来日を行うに当って、アメリカで既にアレンジを行い、持って来たのがこの浜千鳥です。トロンボーンのソロに終始し、途中見事なフルの演奏をはさんだ、プラード快心のアレンジです。

4．ある恋の物語

原曲は我が国でも広く歌われ、愛されている有名なボレロ・カンソオンです。カルロス・アルマランの作詞・作曲になるもので、その旋律は優婉で哀切極まりない美しさを持っています。

この曲はプラードが1956年の傑作アルバム「ハバナ午前3時」の中の一曲として吹込んでおります。トランペット・ソロに終始旋律を歌わせ、簡潔なうちに曲のこころを巧みに表現しております。

5．斗牛士マンボ

「アルファイター・ソング」として世界的に親しまれている有名なパソ・ドブレです。原曲は"La Virgen de la Macarena"「マカレーナの乙女」と云い、ベルナルディオ・バウティスタ・モンテルデの作曲、一抹の哀愁に色彩られながらも情熱的な力強いメロディーが大変印象的です。ここでは、アルト・サックスのソロで聞かせ、このLPの中でも圧巻ともいうべき名演であります。

7　マンボ・ハポネ

この曲も、プラードが第1回目の来日の後、発表した作品。マンボ・ジャパニーズとも言われヒットしました。舞台せましと唄い踊るプラードの大熱演です。

（第　2　面）

1．テキーラ

冒頭、プラードと聴衆との愉快なかけ合で始まるお馴染のヒット曲。後半はジャズ的なテナーのソロに変りますが、この辺にも、いかにもショウマンらしいプラードの面目が躍如としています。

2．マンボ第5番

"エル・マンボ"とならび称される番号つきのマンボの傑作です。これもプラードによって作曲されたもので、きらめくようなリズム感をもつ新鮮さに溢れた作品です。

3．マンボ第8番

彼の自作の得意の番号付マンボのポピュラーなものの一つ。彼の数ある番号付マンボのなかではマンボ第5番、第8番などもっとも知られているもので、その構成の綿密さにおいてこれ程優れているものはありません。きびきびしたリズム、トランペットのハイ・ノートの美しい音色などマンボ音楽の醍醐味はまずこの曲に於いてしか味聴できないといわれています。聴衆とのかけ合も見事です。

4．プリンセス・スガ

ペレス・プラードはその第1回目の来日の時、日本の若きプリンセス、清宮様が大のマンボ・ファンであられることを聞き、非常に感激、そのことを永く忘れることなく、今度日本に行ったら御目にかかりたいと、口ぐせの様にいっていましたが、丁度来日の途中、奇しくも清宮様が御結婚、島津貴子夫人になられると聞いて、清宮様に捧げるメロディー"プリンセス・スガ"を機上で作曲、来日と同時に発表したものです。そして東京の国際劇場その他で演奏し、絶讃を博しましたが、彼にとって最大の感激は、自身でこの曲のテープを持参して、上野毛の島津邸を訪問、島津貴子夫人にお会い出来たことで、私の終世の感激と言い、その時の記念写真を日本公演のステージでは常に内ポケットにしまって、ステージに上っていたのです。これは、あのひげのたくましい、オジサン、プラードのほほえましいエピソードではありませんか。プラード自身がハモンドを弾きます。

5．ララバイ・オブ・バードランド

ジョージ・シアリング作のこのメロディーをつまとして、コンガのソロを生かした面白い編曲であります。そのテクニックの素晴しさにさることながら、音のよい点は一驚に値します。太鼓本来の音色を強調したたき方で、これが最近の行き方の様に思われます。太鼓の皮の音が、胴の木の部分に共鳴しつつ、スポーと下へ抜けているのが楽器のよさ、プレーアーのよさを我々に十分示してくれます。コンガのソロはフランシスコです。

☆レコードから無断でテープ其の他に録音することは法律で禁じられております☆

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7716 THE BLUES IN MY HEART, THE RHYTHM IN MY SOUL – ELMORE JAMES

7717 BIG CITY BLUES – HOWLING WOLF

771B THE BEST OF THE BIGGEST – VARIOUS ARTISTS

7719 MY ROCKIN' SOUL – JIMMY McCRACKLIN

7720 BUT NOT FORGOTTEN – JESSE BELVIN

7721 SWING LOW SWEET CHARIOT – B.B. KING

7722 SHADES OF GRAY – WARDELL GRAY

7723 LITTLE RICHARD SINGS SPIRITUALS

7724 MY KIND OF BLUES – B.B. KING

772S THE BLUES – JDHN LEE HOOKER

7726 SINGING THE BLUES – B.B. KING

7727 THE BEST OF ETTA JAMES

772B THE GREAT B.B. KING

7729 FOLK BLUES – JOHN LEE HOOKER

7730 KING OF THE BLUES – B.B. KING

7731 THE GREAT BLUES SOUND OF JOHN LEE HOOKER

7732 THE BLUES – B.B. KING

7733 ROCK ME BABY – B.B. KING

7734 LET ME LOVE YOU – B.B. KING

773S IKE & TINA TURNER REVUE LIVE

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7739 THE SOUL STIRRING Z.Z. HILL

7740 THE SOUL OF IKE AND TINA – IKE & TINA TURNER

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7749 A WHOLE LOT OF SOUL – Z.Z. HILL

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77S8 THE SOUL OF TOMMY YOUNGBLOOD

77S9 BIG JOE TURNER TURNS ON THE BLUES

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7767 ROOTS OF ROCK, VOL. 1 · THE GREAT ROY MILTON

776B LET'S GO GET STONED – LOWELL FULSOM

7769 THE GREATEST HITS OF JOHN LEE HOOKER

7770 Z.Z. HILL'S GREATEST HITS – DUES PAID IN FULL

7771 B.B. KING – BETTER THAN EVER

7772 B.B. KING LIVE

7773 THE ORIGINAL "SWEET SIXTEEN B.B. KING

7774 ALL NIGHT LONG – JOE HOUSTON

777S LITTLE RICHARD SINGS HIS GREATEST HITS RECORDED LIVE

7776 THE IKETTES SOUL THE HITS

7777 THE WILD AND FRANTIC LITTLE RICHARD

777B ORIGINAL FOLK BLUES / THE LEGEND OF ELMORE JAMES

7779 ORIGINAL FOLK BLUES / MEMPHIS BLUES

7780 ORIGINAL FOLK BLUES / CALIFORNIA BLUES

7781 ORIGINAL FOLK BLUES / BLUES FROM THE DEEP SOUTH

7782 ORIGINAL FOLK BLUES / TEXAS BLUES

7783 ORIGINAL FOLK BLUES / DETROIT BLUES

7784 ORIGINAL FOLK BLUES / ARKANSAS BLUES

778S ORIGINAL FOLK BLUES / LIGHTNING HOPKINS – A LEGEND IN HIS OWN TIME

7786 ORIGINAL FOLK BLUES / MISSISSIPPI BLUES

7787 ORIGINAL FOLK BLUES / THE RESURRECTION OF ELMORE JAMES

7788 ORIGINAL FOLK BLUES / B. B. KING, 1949-1950

7789 ORIGINAL FOLK BLUES / WEST COAST BLUES

7790 STILL BOSS OF THE BLUES – JOE TURNER

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WE NEED A LITTLE LOVE

A SONG FOR THE VIETNAM VETERANS

PICASSO'S KID

WE NEED A LITTLE LOVE

SIDE A
WE NEED A LITTLE LOVE
1. Radio Mix
2. Instrumantal

SIDE B
WE NEED A LITTLE LOVE
1 Acoustic Varsion
2. Spacial Varsion

Produced and Written by:
Sam Moses
Kurt Shore

Vocals:
Picasso's Kid

Additional Vocals:
Jaan Carn
Alan St. Jon

Drums:
Bob Wynn

Bass:
Doug Grigsby

Keyboards:
Kurt Shore
Alan St. Jon

Lead Guitars:
Joe Alaxandar

Rhythm & Acoustic Guitars
Chris Adams

Sax:
Clarence Clemons

I keep a book, this diary, "The war is done,"
the entry reads, "the time has come, I'm finally going home."
It's easy now to understand how one mistake can change the land,
but no one wants to talk about it now.

The simple truth is plain to see. It was undeclared insanity.
The fires raged and burned us out, but no one wants to talk about it now.

We need a little love.
We need a little love to make it through the night.

The nights are cold, the days are too. The only friend I have
is you. We need each other now more than before.
I have a book, a diary. Its filled with everything I've seen,
oh, no one wants to talk about it now.

The simple truth is plain to see. We marched into eternity.
I don't know why, I don't know how, but no one cares about it now.

We need a little love.
We need a little love to make it through the night.
We need a little love,
a little understanding,
a little bit of hope,
a little bit of kindness,
we need a little,
we need a little love.

Recorded at:
KAJEM/VICTORY STUDIOS
1400 Mill Creek Road
Gladwyne, PA 19035

Engineers:
Mr Mitch
Joe Alexander

Remix:
Mr. Mitch

Assistant Engineers:
Ryan Dorn
Brooke Handricks
Jim Campbell

Art Direction:
Sam Mosas

Cover Art
Susan Braccia

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This project has been endorsed by the Vietnam Veterans of America
A portion of the proceeds are being donated to their Foundation


Rebecca Parris
Passionate
Thing

A Passionate Fling

Side One

1. SOMEWHERE OVER THE RAINBOW — Arlen & Harburg ASCAP 4:40
2. TEACH ME TONIGHT — Depaul & Cahn ASCAP 3:55
3. WE WERE ONE — Parris & Ellis ASCAP 3:57
4. CRAZY WORLD OF LOVE — Ellis ASCAP 2:02
5. FOR TODAY, TOMORROW AND ALWAYS (SONNET FOR A NEW FRIEND) Ellis & Chichester ASCAP 5:44

Side Two

1. LITTLE SUNFLOWER — Hubbard & Meenan ASCAP 6:41
2. ROUND MIDNIGHT — Monk, Williams & Hanighen ASCAP 6:12
3. I NEVER NOTICED UNTIL NOW — Ellis ASCAP 2:02
4. ALL BLUES — Davis BMI 4:32

The Singer, The Illusion and Me

When she sings her songs
How she moves my soul.
I see her through the smokey curtain
Making love to the words –
And she is singing to me.
Enchantress, siren, narcotic, fantasy.
You draw me into twilight surreal.
My senses dull, but my pulse races.
Vibrations of the refrain continue;
The bewitching is not complete.
You embrace me with melody,
And I am aroused by the rhythms.
Succumbing to your musky tones.
It is –
Sensuous but not carnal.
Erotic and yet not sexual.
Compulsion without obsession.
Too soon echoes of the last notes fade.
The seduction is nearly ended.
My thoughts sober, my realism returns.
When she finishes the song
And she was singing for me.

—Robert James Chichester

Players

Rebecca Parris — vocals — latin percussion
Frank Wilkins — piano
Dan Obrien — bass
Herb King — drums
Mark Greel — trumpet, flugelhorn, flute
Dianne Marie — conga — latin percussion

Credits

Produced by Rebecca Parris and Stanley Ellis for Weston Blair Productions Ⓟ
Recorded at Normandy Sound, Inc., Warren R.I.
Engineer — Bob Winsor
Mastered by Jose Rodriguez at Sterling Sound NY

Cover Photos — Susan Wilson
Cover Design — Sandra Starr
Starr Graphic Productions, Inc.

Dedication:

This album is dedicated in loving memory of Ned MacCloskey and Milton Ellis

Special Thanks: Ann Ellis and Digga DeGrassie and the family support so needed.
Also special thanks to: Claudia, Shirley, K.B., H.S., B.S., R.A., M.S., M.C., N.A., R.D., M.G., the town of Dennis, MA for the use of their beautiful beach. A very special thanks to Sue Fitzpatrick and Count who almost made it on the cover of this album. and also to Al Vega for the use of his arrangement of Over the Rainbow.

We were One, Crazy World of Love, For Today, Tomorrow and Always and I Never Noticed Until Now — copyright 1984 — Weston Blair Productions

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Rebecca Parris

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Tony Cennamo — *Professor of Jazz History, Emerson College, Jazz Host WBUR, Boston*

EL CAMELLO IMPORTADO

Canta LA CAPERUCITA



Con MASO RIVERA
y su Conjunto

Trompetas y Mandolina

HW
RECORDS

EL CAMELLO IMPORTADO

LA CAPERUCITA

Con MASO RIVERA y su Conjunto

Como un manojo de fragantes y perfumadas rosas cogidas en los incomparables jardines del país de las leyendas, surgen con toda su imponente belleza las inspiraciones volcadas al pentagrama por Gloria Margarita Ortiz (La Caperucita). Y decimos así, porque fue allí donde nuestra Gloria Margarita se unió al coro de poetas que le han cantado a la calida tierra del golfo Pérsico con sus oasis como cénefas que adornan los horizontes de sus desiertos; fue allí donde vibró la lira y brotaron las armoniosas notas de sus inspiraciones, para regalarnos los oídos y arrobarnos con sus melódicos efluvios.

Si, allá en Arabia, junto a La Meca legendaria adonde la llevó su acendrado amor de madre, porque allá están los tres pedazos de su propia vida: Sofia, Huda y Anissa frutos adorados de su matrimonio con un joven jordano. Y qué mas podía desearse para exacerbar esa inspiración siempre latente en el alma de La Caperucita: paisajes, cariños y tres hadas benéficas que la colmaban de besos y ternuras; y unido a todo esto, su añoranza que la hacía ver en cada recodo su terruño natal, su adorada islita, su siempre fresca y rosagante tierra de Puerto Rico. Y aquí están, palpitantes y emotivas sus inspiraciones de allá unidas con lazos perfumados e inconfundibles a sus amores de acá, tales como: "El Camello Enamorado", "El Camello Importado", "El Tune Up", "Boricua Ciento Por Ciento", "Por Toda La Vida", "Parranda De Animales", y "Vengo Saludando" que, con el acompañamiento del mago de las cuerdas Maso Rivera y su Conjunto, ofrecen un marco musical a la altura de la tan emotiva variación de este caprichoso manojo de inspiraciones.

Es pues motivo de orgullo para el sello H.W.O. RECORDS, presentar a la muy apreciada consideracion de los amantes de la música del género popular, este Long Playing que recoge entre los surcos de su acetato, las vibraciones anímicas de las inspiraciones de Gloria Margarita Ortiz (La Caperucita), en sus dos facetas: autora e intérprete.

LADO A

1. **EL CAMELLO IMPORTAOO**
   Guaracha Jibara - Gloria M. Ortiz
2. **BORICUA CIENTO POR CIENTO**
   Decima Seis Chorreao - Gloria M. Ortiz
3. **PARRANDA DE ANIMALES**
   Aguinaldo Mayagüezano - Gloria M. Ortiz
4. **EL CAMELLO ENAMORAOO**
   Merengue - Gloria M. Ortiz
5. **GEMIDO DE AMOR**
   Ranchera - D.R.

LADO B

1. **VENGO SALUDANDO**
   Aguinaldo Orocoveno - Gloria M. Ortiz
2. **EL VACILON**
   Aguinaldo - Maso Rivera
3. **POR TODA LA VIDA**
   Aguinaldo - Gloria M. Ortiz
4. **YO HE VISTO LLORAR A DIOS**
   Vals - D.R.
5. **EL TUNE UP**
   Guaracha Cumbia - Gloria M. Drtiz

Productor: Hector William Ortiz

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ORQUESTA HARLOW
ORQUESTA NOVEL
CHEO FELICIANO
FANIA ALL STARS

LA MURGA PANAMEÑA
PEDRO NAVAJA
LA CARTERA
PERIODICO DE AYER
AMPARO ARREBATO
TRES DIAS DE CARNAVAL
PLANTACION ADENTRO
SOY LA LEY
AGUZATE
SACA TU MUJER
AHORA VENGO YO
CHE CHE COLE
GHANA E
CUCALA
MI GENTE
CHICA PLASTICA
ANACAONA
ORIZA EH
CATALINA LA O
SALUD, DINERO Y AMOR
MENTIRA

SIDE A

LA MURGA PANAMEÑA
(WILLIE COLON/HECTOR LaVOE)

AMPARO ARREBATO
(RICHIE RAY/BOBBY CRUZ)

LA CARTERA
(ORQUESTA HARLOW)

PERIODICO DE AYER
(HECTOR LaVOE)

TRES DIAS DE CARNAVAL
(CELIA CRUZ/JOHNNY PACHECO)

PEDRO NAVAJA
(WILLIE COLON/RUBEN BLADES)

SOY LA LEY
(PETE "EL CONDE" RODRIGUEZ)

AGUZATE
(RICHIE RAY/BOBBY CRUZ)

PLANTACION ADENTRO
(WILLIE COLON/RUBEN BLADES)

SACA TU MUJER
(FANIA ALL STARS)

SIDE B

CHE CHE COLE
(WILLIE COLON/HECTOR LaVOE)

ORIZA EH
(CELIA CRUZ/JOHNNY PACHECO)

AHORA VENGO YO
(RICHIE RAY/BOBBY CRUZ)

MENTIRA
(HECTOR LaVOE)

SALUD, DINERO Y AMOR
(ORQUESTA NOVEL)

CATALINA LA O
(PETE "EL CONDE" RODRIGUEZ)

CUCALA
(CELIA CRUZ/JOHNNY PACHECO)

ANACAONA
(CHEO FELICIANO)

CHICA PLASTICA
(WILLIE COLON/RUBEN BLADES)

MI GENTE
(HECTOR LaVOE)

GHANA E
(WILLIE COLON/

Produced by: M.L.I.
Illustration: Ron Levine

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林聲翕合唱歌曲集

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林聲翕客席指揮・藤田梓鋼琴伴奏

A面
1. 迎　春　曲　GREETING TO SPRING
2. 重遊西湖　WEST LAKE, WE MEET AGAIN
3. 圍　爐　曲　BY THE FIRE SIDE
4. 你　的　夢　YOUR DREAMS
5. 笑　之　歌　SONG OF LAUGHTER
6. 滿　江　紅　RIVER OF GRIMSON

B面
7. 一根扁担　A BAMBOO POLE
8. 水　仙　花　DAFFODIL
9. 掀起你的蓋頭來　LIFE UP YOUR VEIL
10. 渭　城　曲　FAREWELL TO "WEI CITY"
11. 祝　福　BLESSING

中廣合唱團簡介：

中廣合唱團成立於民國四十五年四月五日，由林寬先生負責訓練，林順賢先生担任伴奏，呂泉生先生負責編寫歌曲。開始時的名額只有十六位，經常在中廣的許多節目中演唱。經過嚴格甄選的團員們，均具有相當的音樂素養和嫻熟的聲樂技巧，各聲部的優美音色再經過特意的訓練，中廣合唱團受到廣大聽衆的歡迎，聲譽日隆。

民國四十八年九月，林寬先生赴日、意等國深造三年半，合唱團指揮職務由呂泉生先生暫代。民國五十三年、民國五十五年，中廣合唱團二度擴大編制，吸收新團員，加強編制，目前中廣合唱團擁有正式團員四十名，他們大部份是音樂教員、大專音專科系學生，這個業餘團體，從創立到擴大組織，從篳路襤褸到蓬勃成長，早已走出播音室，跨向大衆，並曾三度環島演唱，參與社教音樂活動及文化宣揚工作，亦經常將演唱錄成音帶，作爲交換節目，分別寄給友邦國家，達成文化交流目的。

此次爲介紹林聲翕教授合唱作品，特請林教授親自指揮演唱，並邀請名鋼琴家藤田梓教授担任伴奏，期望以更完美的成績，爲發揚中華音樂文化努力。

林聲翕教授簡介：

名音樂家林聲翕教授，廣東新會人，爲黃自教授的得意門生，是我國當代最富盛名的作曲家、指揮家及教育家。

林教授卅年來歷任國立禮樂館典審議委員、國立音樂院、國立中山大學文學院、嶺南大學、香港清華書院等處任教，桃李滿天下，對學校音樂教育，更有決定性的貢獻。

林教授作品豐富，卅年前的作品「滿江紅」與「白雲故鄉」等曲即風靡全國，其他作品之風格，清雅絶俗，情意純眞，富於變化，且有濃厚的民族色彩，被譽爲雅俗共賞的佳作。

林教授於民國五十三年至五十四年間曾赴世界各國考察音樂教育，對世界各地音樂有更詳盡之了解，今年應文化局之邀來台義務講學，並親自指揮中國廣播公司合唱團以超水準的錄音，灌成此一有永久價值的合唱歌曲集，由主持中廣音樂風節目主持人趙琴小姐監製出版。

LIN SHENG-SHIH

(b. 1915, Canton, China.)

Lin Sheng-Shih has made a very significant contribution to the Chinese art song. His earlier compositions fall within the tradition of lyric and romanticism, but his more recent works show a marked departure from his previous styles and are more personal and original in expression.

In April, 1970, he awarded the "Golden Medal of Arts" from the Ministry of Education and "Sea Light Medal" from the Oversea Chinese Affairs Commission to honour his service in the field of music-education which over thirty years as well as to celebrated for his composition of distinction.

In this collection, there are eleven songs, in side A: 1)Greeting to Spring, 2)West Lake, We Meet Again, 3)By the Fire Side, 4)Your Dreams, 5)Song of Laughter, 6)River of Crimson. Side B: 1)A Bamboo Pole, 2)Daffodil, 3)Lift Up Your Veil, 4)Farewell to "Wei City." 5)Blessing. All these songs sung by the B.C.C. Chorus, accompaniment by Madame Azusa Fujita and conducted by the composer.

— Nancy Chao.

迎　春　曲　　韋瀚章詞

風風雨雨，風雨，醞釀春光幾許？
青青翠翠，青青翠翠，點染春色如醉。
更況那紫紫紅紅，裝成艷麗的春容，還有那燕燕鶯鶯，
唱出清脆的春聲。
大好青年，好青年，迎接大好的春天，
及時工作及時行樂，趁着春光未老，
及時行樂，莫待白頭煩惱。

重遊西湖　　韋瀚章詞

十載重來尋舊處，山水依稀還記當年路，
芳草盈堤花滿樹，清明歷亂黃鶯語。
拂面垂揚千萬縷，尺尺柔柔絲，欲綰行人住。
最是啼鵑almost別緒，聲聲欲喚人歸去。

圍　爐　曲　　韋瀚章詞

暮天紅，烏雲擁，北風緊啊雪意濃，歸鴉在哀啼，
枯枝在搖動，蕭索的寒夜師友一堂中。
圍爐坐，樂融融，談今論古興趣無窮。
爐子暖，燃料豐，茶香點美大家享用。
火焰熊熊，熱氣烘烘，給人温暖和亮光。
火焰熊熊，熱氣烘烘，生命的象徵你可懂？

你　的　夢　　徐　訏詞

寄在遙遠的過去，寄在渺茫的未來，
在漆黑的夜裡生長，你的夢，如今，該已經成熟。
像樹上的果子，在秋天的無葉的枝上；搖搖欲墜，
搖搖欲墜，沉默地落在潮濕的泥土上，化爲火煙，化爲泥，
化爲期待中的纏綿與綺膩。而我在天與地間，神與獸間，
靈與肉間，愛與恨間。我在浮動，飄流，升降，
在嘆息，在哭泣，在呻吟。
那灰色的烟蘊裡，乳白色的微笑，透明的啜泣，
人間充滿喜怒的嗚咽。
人間是燦爛，人間是暗淡，而我在你透熟的夢中，
化爲灰色的烟蘊，像地球在太空中，飄流，升降，浮動！

笑　之　歌　　林聲翕編

哈！嘻！呵！(Ha, Hi, Ho.)

滿　江　紅　　岳　飛詞

怒髮冲冠，憑欄處，瀟瀟雨歇，抬望眼，仰天長嘯，
壯懷激烈。三十功名塵與土，八千里路雲和月。
莫等閒白了少年頭，空悲切。靖康耻，猶未雪，
臣子恨，何時滅？駕長車，踏破賀蘭山缺。
壯志飢餐胡虜肉，笑談渴飲匈奴血。
待從頭收拾舊山河，朝天闕。

一根扁担

一根扁担軟溜溜的溜呀啊哈！
軟溜軟溜軟溜軟溜溜呀啊哈，
担上了扁担我要到荆州。
楊柳青青花兒紅，吱咯吱咯撩啦啦啦嗚！
哎嗨喲！要到荆州。

水　仙　花　　中國民歌

好一朵水仙花，好一朵水仙花，
仙花呀落在我的家，仙花落在我家，
邦有道，民安樂，家家齊唱太平歌，太平歌！

掀起你的蓋頭來　　維吾爾舞曲

掀起了你的蓋頭來，讓我看你的眉毛，
你的眉毛細又長啊！好像那樹梢的彎月亮。
你的眉毛細又長啊！好像那樹梢的彎月亮。
掀起了你的蓋頭來，讓我看你的眼睛，
你的眼睛明又亮啊！好像水波一個樣。
你的眼睛明又亮啊！好像水波一個樣。
啦啦啦啦啦啦啦啦！讓我看一看你的臉。
你的嘴兒紅又小啊！好像那五月的甜櫻桃。
你的嘴兒紅又小啊！好像那五月的甜櫻桃。
掀起了你的蓋頭來，讓我看一看你的臉，
你的臉蛋紅又圓啊！好像那蘋果到秋天，
你的臉蛋紅又圓啊！好像那蘋果到秋天。

渭　城　曲　　王維詩

渭城朝雨浥輕塵，客舍青青柳色新，
勸君更盡一杯酒，西出陽關無故人。

祝　　福

像春天解凍的小河，用輕盈純潔的姿態，
坦白地映照皎潔的星光。像清晨初醒的小鳥，
用清健活潑的聲音，天眞地對發亮的叢林歌唱。
你無邪的笑容，像初放的花蕾，
還不知塵埃的污染，更不知雨雪的瘋狂。
你素白的心胸，像初升的月亮，
寧靜的叢林中，還未看到凶暴的虎狼。
但是，我何忍向你解釋：
流水裡有浮萍會掩去星光，
還有秋天落葉的暗影，會把你哀愁，帶向西方。
或者，我應當告訴你，你不該太早興奮的歌唱，
發亮的天空，未必就有太陽，
白雲的後面，有可怕的雨點躲藏。
我應當爲你祝福，在熠熠的星光前，
你感受的會是，温暖與明朗，伴着你美麗的歌聲，
愉快的迎接前面的春光。
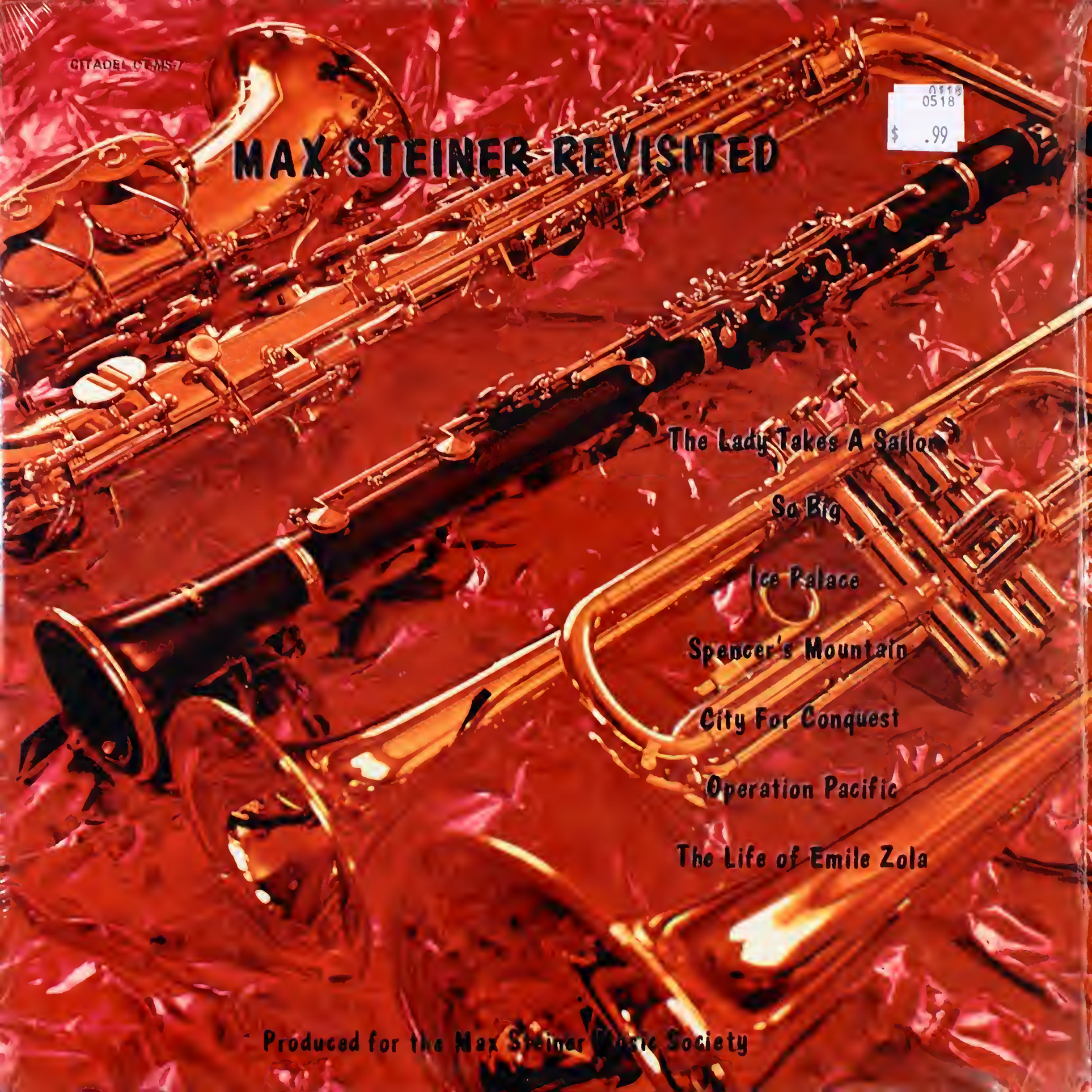
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MAX STEINER REVISITED



The Lady Takes A Sailor

So Big

Ice Palace

Spencer's Mountain

City For Conquest

Operation Pacific

The Life of Emile Zola

Produced for the Max Steiner Music Society

CITADEL CT-MS-7

MAX STEINER REVISITED

SIDE 1

1. THE LADY TAKES A SAILOR (3:30)
2. SO BIG (3:40)
3. ICE PALACE (3:36)
4. SPENCER'S MOUNTAIN (6:20)
5. CITY FOR CONQUEST (5:20)

SIDE 2

1. OPERATION PACIFIC (9:20)
2. THE LIFE OF EMILE ZOLA (13:05)

Composed and conducted by Max Steiner



Albert K. Bender, the founder of the Max Steiner Music Society, visiting the composer at his Beverly Hills home.

Max Steiner (1888-1971) became a legend in his lifetime as the most prolific and popular composer of music for films during Hollywood's Golden Era. A Viennese-born prodigy, Steiner had been a successful composer of operettas while still a teenager. In London and on Broadway, he was associated with the likes of Florenz Ziegfeld, Victor Herbert, Jerome Kern, George White, George Gershwin, Cole Porter, Vincent Youmans and Irving Berlin, as arranger-conductor of numerous musicals. The enduring success and innumerable recordings of *Gone With the Wind* (1939) and *A Summer Place* (1959) are a testament to the impact of Steiner's 36 years spent scoring for motion pictures. He was the first to receive 3 Academy Awards for original dramatic composition. *The Informer* (1935), *Now, Voyager* (1942), and *Since You Went Away* (1944)

Traditionally, Steiner is associated with the Strauss/Tchaikovsky/Wagner style of composition, an assumption borne out by his own background and predilection for romantic subject matter. At the same time, the diversity of his over 300 film assignments was matched by his awareness of and adaptability to all varieties of music, whether classical, popular or ethnic. Steiner was adapting the music for such popular Astaire-Rogers musicals as *The Gay Divorcee* and *Top Hat* while he was currently composing the modernistic dissonances of *King Kong* and its tongue-in-cheek sequel, *The Son of Kong*. For the latter, he composed the jazzy "Runaway Blues" and incorporated Scott Joplin's "Maple Leaf Rag" as background music. In a classical vein, Steiner evoked the psychological elements of anxiety, repression and guilt for such Bette Davis classics as *Dark Victory* and *The Letter*. Long before stereo and multichannel recording, he experimented with directional and overlapping sound in such scores as *They Died With Their Boots On*. His scores to *Bird of Paradise* and *She* were unprecedented instances of fusing narrative action and musical accompaniment into elaborately choreographed cinematic ballet. Although much of Hollywood history has been unkind to racial minorities, Steiner sympathetically reflected ethnic identity from such early scores as *Symphony for Six Million* on up to his themes for Hattie McDaniel in *GWTW* and *Since You Went Away*, as well as his compassionate depiction of American Indians in John Ford's *The Searchers*. With his scores to *The Fountainhead* and *Beyond the Forest*, he asserted himself as a composer who could elucidate both the beneficial and destructive aspects of American technology with equal consideration. In short, the musical style of Max Steiner reveals the full personality of a 20th century romantic whose lyrical melodies are addressed to emotions in all of us.

This album highlights seven of his less publicized creations, spanning 25 years of his output for Warner Brothers. Steiner's fanfare for that studio introduces *The Lady Takes a Sailor* (1949), one of several scores he composed for films starring Jane Wyman. In contrast to the poignancy of *Johnny Belinda* and *The Glass Menagerie*, Steiner's music for this comedy directed by Michael Curtiz is exuberant and upbeat with madcap overtones. Steiner later reprised the main theme for a sequence in *Marjorie Morningstar;* both instances were orchestrated by Murray Cutter, as were all of the subsequently composed scores on this record.

Robert Wise's *So Big* (1953) reunited Steiner with not only Miss Wyman, but also novelist Edna Ferber, whose *Saratoga Trunk* were memorably scored by the composer. Steiner's first original score was for the 1931 film of Ferber's *Cimarron*, and the ensuing years found him formulating the musical characteristics of the Western genre. Set around Chicago in the 1890's *So Big* is more precisely a "mid-Western", yet it is nonetheless among the most ingratiating examples of Steiner Americana, complete with rollicking "hoofbeats", a touch of Chicago jazz, and the expansive "Selina's Waltz" for Miss Wyman's enduring characterization.

Farber again was the course for Vincent Sherman's *Ice Palace* (1960). The composer's forte for ethnic impressionism is displayed in the haunting and unforgettable "Eskimo Theme" as it poignantly evokes both the solidarity and the isolation of the natives in their arctic habitat. The youthful innocence and vigor of this score is all the more impressive insofar as Steiner was 72 years old when he composed it!

Six of his assignments at that time (including *A Summer Place, Parrish,* and *Youngblood Hawke*) were for writer-director Delmer Daves another survivor of Hollywood's Golden Age. For *Spencer's Mountain* (1964), Daves adapted Earl Hamner, Jr.'s autobiographical novel which was later the source for *The Waltons* television series. Henry Fonda played the film's unassuming patriarch, and Steiner emphasized familial affection as well as rural grandeur in yet another distinctly Americanized score.

A different kind of American dream was celebrated earlier in Anatole Litvak's *City for Conquest* (1940), orchestrated by Hugo Friedhofer and Ray Heindorf. Arthur Kennedy portrayed an aspiring Manhattan composer loosely modeled on George Gershwin, and James Cagney starred as his encouraging brother, a boxer who is blinded in a fight, but refuses to surrender his optimistic personality. The film climaxes with a concert performance of the composer's "Magic Isle Symphony", for which Steiner composed a 5 minute rhapsody or tone poem. The Gershwinesque melody also provided the theme for Steiner's underscoring of dramatic scenes. In the full rendition on this album, we can hear not only the romantic aura of New York, but also its hypertensive aspects, particularly the picturesque sensation of a subway train. This was the second instance of Steiner composing a "concert within a film", following his "Symphony Moderne" for *Four Wives* in 1939. The versatility of both Steiner and Litvak is apparent insofar as the modernistic *City for Conquest* was made within a few months after their collaboration on *All This and Heaven, Too*, an elaborate 19th century tragic romance starring Bette Davis and Charles Boyer.

Another genre which Steiner musically defined almost singlehandedly was the war film, beginning with *The Lost Patrol* in 1934. A less memorable effort cinematically, George Waggner's submarine adventure starring John Wayne and Patricia Neal, *Operation Pacific* (1951) nonetheless received elaborate musical support. Steiner revamped some previously composed themes for this score, including a waltz first heard in *That Certain Woman* (1937) and a battle scene from *Mission to Moscow* (1943), as well as the title march from *Dive Bomber* (1941), however, he also took pains to provide new music for the film's more original elements, and particularly impressive is a lengthy, ominous largo filled with tragic power and developmental unity.

The Life of Emile Zola (1937), orchestrated by Friedhofer, concludes this album. This was the fifth of Steiner's scores to be nominated for an Oscar, and William Dieterle's classic film won Academy Awards for Best Picture, Screenplay, and Supporting Actor. Steiner subsequently scored Dieterle's *Dr. Ehrlich's Magic Bullet* and *A Dispatch from Reuter's*, yet their first collaboration remains in a class by itself. More than a literal biography, *Zola* is a dramatic statement which raises parallels to 20th century fascism and prejudice, confronting its hero with the choice of maintaining a moral stand or retreating into affluent complacency. Steiner's distinctive leitmotives for Zola (Paul Muni), Cezanne (Vladimir Sokoloff), Nana (Erin O'Brien-Moore) and Dreyfuss (Joseph Schildkraut) reflect not only their individual personalities and predicaments, but especially the universal aspirations of human freedom and dignity. That the score concludes with the undaunted independence of Cezanne's theme is still another sign of Max Steiner's sense of humor and humanity.

PLEASE NOTE: This is a custom recording produced expressly for members of The Max Steiner Music Society and for the Steiner Estate. It is not licensed for public sale. Information about the Society may be obtained from its director, Albert K. Bender, P. O. Box 45713, Los Angeles, CA 90045. The Society is a non-profit organization, aiming to perpetuate the music of the composer. This album consists of transfers to tape of the original acetate recordings owned by the composer, and allowances must be made for a degree of deterioration in sound quality. All of the acetate recordings owned by the composer are available to Society members in tape form. Further information is available by contacting James E. Reising, the director of The Max Steiner Library, P. O. Box 1274, Kankakee, IL 60901.

Lesley Anderson & Mike Snell

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Joy of Cooking
CASTLES

DON'T THE MOON LOOK FAT AND LONESOME 4:10
by Toni Brown
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Terry Garthwaite: bottleneck guitar, vocal
Toni Brown: electric piano, vocal
Fritz Kasten: drums
Jeff Neighbor: bass
Ron Wilson: harp, tambourine

Don't the moon look fat and lonesome
Shining down through the trees.
I'm gonna take my lovin'
Give it to whoever I please.
You used to love me like the warm sun
But you're cooling me off slowly by degrees.

Honey, you ain't got no money
And you think you treat your lady friends so fine.
They buy you all your candy and keep you supplied
with cheap red wine.
How come you fail to notice
That one by one they move on down the line?

Chorus:
All alone, all alone
People passing through this world all alone
All alone, all alone
And some of us will never make it home.

My grandma often told me
My Aunt Clara told me too
If you run on down to Berkeley
Child, it's gonna be the ruin of you
Now my grandma told me a hundred things
But only two of them ever came true.

I've tried to keep you happy
You know I did the best I could
Never caused you any trouble
Did just like you said I should
Now I'm going to tell you something
Honey, you ain't never been no good.

Chorus: (repeat)

WAITING FOR THE LAST PLANE 4:00
by Toni Brown
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Terry: 12-string acoustic guitar, lead vocal
Toni: piano, vocal, steel guitar
Fritz: drums
Jeff: bass
Ron: congas
Carl Dukatz: electric guitar

Waking up this morning,
You know that you were on my mind.
And I just had to come see you;
Memory loses meaning over time.
You know how long it's been
So I let myself throw caution to the wind.
But I didn't know what hit me,
I didn't know right up until the end;
I hardly knew it then,
Now I'm waiting for the last plane out
To take me home again.

You told me learn to trust the world,
So I put my trust in you and me.
You told me you gotta let go of life,
And let it flow like a river to the sea.
But I let it get away;
And there's no use wondering
'Bout the things you didn't say.
But I didn't know what hit me.
I didn't know right up until the end;
I hardly knew it then.
Now I'm waiting for the last plane out,
To take me home again.

This ain't no time to be saying,
I didn't love you anyway.
This ain't no time to be saying,
The love card is a hard card to play.
All we do is try
And someday I'm gonna know the reason why.
But I didn't know what hit me.
I didn't know right up until the end;
I hardly knew it then.
Now I'm waiting for the last plane out,
To take me home again.

LADY CALLED LOVE 3:30
by Toni Brown
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Terry: rhythm guitar, vocal
Toni: piano, lead vocal
Fritz: drums
Jeff: bass
Ron: tambourine
Carl Dukatz: lead guitar

There was a lady called love
And a jack of the rough.
There was a man called ace
He was born to be tough.
But he was a lover,
He loved his lady love, oh yes he did,
And he swore that he would keep her.
For him she was enough.

Now Jack he was no stranger,
He loved the lady too.
He said to Ace, I'm going to take her
Boy, what you gonna do?
Then late in the midnight
Old Ace he gunned Jack down, oh yes he did.
But when he went to find his lady
You know that she was gone.

Chorus:
Crying, come back, come back lady, oh come back love.
I shot a man, I'd even die for your lovin'
Isn't that enough?

But this lady she had a vision
She had her life to maintain
She went out to the airport,
She caught a westbound plane,
Saying, I don't want your lovin'
I ain't your goodtime girl, oh no,
And I'm going to find myself some freedom
If I have to go around the world.

Chorus: (repeat)

(Repeat last verse)

THREE-DAY LOSER 4:00
by Terry Garthwaite
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Terry: guitar, lead vocal
Toni: piano
Fritz: drums
Jeff: bass
The Joy & Friends: chorus

I'm a three day loser
In the middle of a three day game.
Can't go back,
Everyday is just the same.
The hours pass,
I'm coming in last;
Looks like I'm getting nowhere fast
I believe my bad luck is going to change.

I had a dream
I could fly high up above the ground.
Couldn't see the city
Couldn't hear the city sound.
Open space
Is a heavenly place;
Earth is losing amazing grace.
I believe my bad luck is going to change.

If you walk upon the water
Your feet start sinking in the sand.
Old Mother Nature knows
What man can't understand.
Father Time
He must unwind
Have a heart and lose his mind.
I believe my bad luck is going to change.

You got to stand out in the rain
To feel the storm
Get back to where you were,
Before you were born.
If I knew when
And where I been
I don't believe I could lose again.
I believe my bad luck is going to change.

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CASTLES 3:50
by Toni Brown
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Terry: guitar, vocal
Toni: piano, vocal
Fritz: drums
Jeff: bass
Ron: congas

A row of castles line your street,
Marble stones beneath my feet
As in some oriental maze
Of fading colors through a haze.
And seeing through a half-closed eye
A hundred motorcycles roaring by
You stood there asking, where it's at
To some old cat who turned and spat,
I watch my inner eye perceive
That everything is really make believe.

A wall of lights around your town
A princess in her wedding gown
Walks the midnite streets alone
Looking for a telephone.
She who flies down on the rose.
The fattest reddest one that grows,
A she-bird flying to the foam
She takes the honey to her comb.
I watch my other eye perceive
That she is only really make believe.

A world turned inward, a world turned on
Turning outward, where's it gone?
You stand there hollow in your boots,
The tree will fall without its roots.
The carpet, so the poet said,
Moves in around your floating head
And still you're asking, where it's at,
Your mirror's asking, who is that?
I watch my tired eye perceive
That even you are only make believe.

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BEGINNING TOMORROW 4:30
by Toni Brown
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Terry: guitar, lead vocal
Toni: piano, vocal, maracas
Jeff: bass
Ron: congas

Beginning tomorrow
I'm gonna take me a trip
I'm gonna make a few changes
I'm gonna rewrite my script
I'm gonna start floating
Cause I been treadin' water
and I thought I was gonna drown.
I'm gonna wake up
and watch the sun rise.
Instead of waitin' till the sun go down . . .
Yes I thought I was gonna drown
But tomorrow
Beginning tomorrow
Beginning tomorrow
I'm gonna forget about today.

Beginning tomorrow
I'm gonna let you know
I've got a new feeling
I think it's gonna grow
It's because I love you
And it's been so long
That I thought I'd forgotten how.
And I want you
You make me feel so greedy
That I want it all right now—
Yes I thought I'd forgotten how.
But tomorrow
Beginning tomorrow
Beginning tomorrow
I'm gonna forget about today.

LET LOVE CARRY YOU ALONG 2:45
by Toni Brown
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Terry: guitar, vocal
Toni: piano, vocal
Fritz: drums
Jeff: bass
Ron: tambourine
The Joy: chorus

Chorus:
You got to let love carry you along
You got to let love carry you along
You got to lean back and let love carry you along

Times when you feel tired
And everything's gone wrong,
When you wake up in the morning and you know
That the day's gonna be too long.
And you need somebody to talk to
But your best friend's not at home
And you're looking out the window
And everybody seems so alone.

Chorus: (repeat)

This world's in a bad situation
But you know that's nothing new
And you think that you want to change it
But you don't know what to do
And everytime you try to pick things up
Somebody tries to put you down
And you think it's time to maybe run away
Well maybe that's the time to stick around.

Chorus: (repeat)

Some people make you happy
Others put you uptight
Somebody's talking bout peace and love
And he really wants to start a fight
Some people want to be leaders
And they don't care who they lead
You got to use your own discretion
And find out what you need.

HOME TOWN MAN 4:00
by Terry Garthwaite
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Terry: guitar, vocal
Toni: electric piano
Fritz: drums
Jeff: bass
Ron: congas

Chorus:
I cannot stay here by myself
I cannot stay here by myself
I need a helping hand
Someone to understand . . .
I need my hometown man.

24 days since I been back home
And I can't stay here alone
I been looking for the way since I been on my own
I cannot stay here all by myself.

24 hours, so the day is long
And I can't stay here alone
I can't sleep at night 'cause it's too lonesome
I cannot stay here all by myself.

Chorus: (repeat)

I wonder if a child was born to be by himself
And I can't stay here alone
Or wouldn't he been born with somebody else
I cannot stay here all by myself.

24 towns and not a face I know
And I can't stay here alone
This life is no livin' when you're out on the road
I cannot stay here all by myself.

Chorus: (repeat)

ALL AROUND THE SUN AND THE MOON 4:00
by Toni Brown
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Terry: guitar, lead vocal
Toni: piano, organ, vocal
Fritz: drums
Jeff: bass
Ron: congas

In the long warm night
With only stars for light
Even so I can see you
Even so I can feel you
Loving me all around the sun and the moon.

In the quiet dawn
When the talking is done
Even so I can hear you
Even so I can feel you
Loving me all around the sun and the moon.

Cold days may come
Oh, let them come on
Our love will be a shelter
Until the storm is gone.

If we must be apart
It won't hurt my heart
Cause even so I am with you
Even so I can feel you
Loving me all around the sun and the moon.

BAD LUCK BLUES 3:30
by Blind Lemon Jefferson
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Terry: guitar, lead vocal
Toni: piano, vocal
Fritz: drums
Jeff: bass


HOME GROWN
HOME GROWN
HOME GROWN
HOME GROWN
4
4
4
DIAMOND
1974

MELLOW SIDE

1. **Singing Celebration** (Don Auten) 3:58
   Don Auten

2. **Singing My Way To San Diego** (Kaplan-Krueger) 2:28
   Bill Kaplan

3. **Leucadia** (Diana Monzeglio) 3:07
   Diana Monzeglio & Sara Ecke

4. **The Alonzo F. Horton Memorial Rag** (Johnny Jones) 2:02
   Hunt 'n' Peck

5. **Toll Bridge Refugee** (Barry Fox) 2:18
   Island

6. **Light Of The City** (Slowiczek-Satterfield-Tober) 3:51
   John Slowiczek, Ron Satterfield & Jan Tober

ROCK 'N' SIDE

1. **Never Walk Away** (Marc Intravaia) 4:34
   Listen

2. **I Can See The Point** (Pete Filacio) 3:54
   Pete Filacio & The Fantasy Band

3. **Sunnyside Sadie** (James F. Lamont) 2:24
   James Francis Lamont

4. **Logan Avenue Blues** (J. Noone-T. Picou) 3:38
   Ted Picou & Good News

5. **Logan Heights** (Bock-Crocker-Landis) 2:21
   Pillars Of Society

6. **Rollin' Home** (Beach-Corbett-Dailey-Lowder) 3:47
   Southbound

If the people at KGB continue turning out **HOME GROWN** albums for many more years, they may at last answer a question which no one ever asked.

How many places are there in the San Diego area worth writing songs about?

Considering the subject in another way, the question may not be answered in our lifetime, if the range of places immortalized in this year's album and its three predecessors is any guide. Geographically speaking **HOME GROWN IV** starts out on the sunny (except for morning clouds and fog) shores of Leucadia, travels downtown to Horton Plaza, heads across the Coronado Bridge to North Island, bounces back to Mount Helix for a clear-day view of Point Loma, journeys out to Sunnyside, and then makes two stops in Logan Heights before rollin' home. Along the way, it stops a few times to celebrate the glories of the region as a whole. This year's mention of Sunnyside, as a matter of fact, is a good yardstick of the resourcefulness of **HOME GROWN** contributors.

KGB Programs Director Rick Leibert and others judging the 354 songs (yes, another record number of records, easily besting last year's 325 and a quantum jump over the 142 entries for the first **HOME GROWN**) had never heard of Sunnyside. We liked James Francis Lamont's tune, but wondered if there really was a Sunnyside. Lamont provided proof, though, a regional map showing Sunnyside neatly ensconced between Jamul and Chula Vista, with its very own zip code, 92073.

Speaking of Chula Vista, newcomers for the first time shelling out their $1.01 for this disc should be informed that that South Bay community started all this. It was in 1973 that KGB jock Cap'n Billy began playing a comedic paean to Chula, as it's simply called by locals, by a group known as Rose and the Arrangement. Next thing he knew, a caller demanded a record about Ocean Beach. So Billy invited listeners to record and send in songs about any San Diego area they favored.

At the same time, Leibert and former KGB Program Director Ron Jacobs were looking for a project to substitute for the previous year's KGB Charity Ball, which had drawn 51,778 folks to San Diego Stadium for a concert by Jesse Colin Young, Dr. Hook and the Medicine Show, J. Geils Band, Quicksilver, and other rock heavies, all for the benefit of United Way. But the fire department later announced seating limitations for the stadium that made another rock show impractical.

So Cap'n Billy had all these tapes hanging around, and KGB wanted another fund-raiser. Voila, the first **HOME GROWN**, a vinyl atlas of Mission Beach, Encanto, Santee, South Bay, Clairemont Mesa, El Cajon Boulevard, La Jolla, and the ever-popular Chula Vista. Not sure how popular the idea would prove, KGB ran off a first pressing of 1,000 records. They ended up selling 30,000, and last year's sales topped 50,000. All albums sold profit the United Way and its 100 human care agencies.

That's the great thing about the **HOME GROWN** project: everybody wins. KGB stages a first class promotion for the radio stations, local musicians have their work heard by the public, and the profits are used for the good of our community.

This year's selections represent not only geographical diversity but a healthy range of musical styles as well, from romantic ballads to heavy rock, from simple folk to big band blues, from blue-eyed soul to off-the-wall novelty. The musicians range from a 17-year-old high school girl to a jazz band full of pros and include one young man who once rented the Civic Theater for a concert starring himself.

The Mellow Side (This year the record is divided according to Mellow and Rock'n, rather than one and two.) opens with 24-year-old Don Auten's **Singing Celebration**, an upbeat, optimistic salute to the idea of **HOME GROWN**, and an apt beginning for the album. Auten, who manufactures guitars in a La Mesa shop, is a Michigan native who says his primary intention in entering the **HOME GROWN** contest was to "find other musicians to play with." He recorded his song in a friend's garage, accompanied by a few other friends who chose to remain anonymous, and added that the whole project "cost me nothing." He played briefly with a rock band called Greenfield after his graduation from Monte Vista High School in Spring Valley, took a year-and-a-half away from the guitar, and has only recently begun to play again. But his touch here is practiced, and his solos are unfailingly cheerful.

Bill Kaplan, 31, reports that he's "just a person," unemployed, an occasional teacher of guitar playing, who first wrote **Singing My Way To San Diego** about a year ago, then four months ago polished the lyrics with Bruce Krueger with an eye on the **HOME GROWN** album. A gang of studio musicians backed him on the recording. Kaplan and Krueger apply an understated, ironic wit to their brainchild, rhyming "California" with "adorn ya" and tossing in a quick tale about a lady in Nebraska. Kaplan, once a varsity gymnast at Annapolis, in 1974 had another of his songs, "El Hombre Muy Perfecto," played at the Woody Guthrie Festival of Songs in Los Angeles.

One of the more affecting performances on the album is **Leucadia**, by 17-year-old San Dieguito High School senior Diana Lea Monzeglio. Singing in the background is a friend of hers, Sara Ecke, and together they evoke memories of the straight-haired folkies of the 1960's. Monzeglio, who's been writing songs since she was in the fifth grade, has so far pursued her musical career by playing at parties and weddings around Leucadia. Eventually she hopes to be a music therapist, using music to help people with mental and emotional problems.

Sharp-eyed and historically hip **HOME GROWN** buyers may already have noticed something wrong with the title of **The Alonzo F. Horton Memorial Rag**. As Damon Runyon once wrote, a story goes with it. Yes, history buffs, the name of the man who in the 19th Century first planned San Diego's downtown area, and who is memorialized by Horton Plaza, was Alonzo Erastus Horton. But Hunt 'n' Peck explain lamely that water at the fountain has worn off the bottom leg of that middle initial on the plaque. Hence, "Alonzo F. etc. etc." Aren't you sorry you asked? And who are Hunt 'n' Peck? Their card says they are Gregory Hunt and E. Howard Peck, "the unnatural act." They also call themselves E.Z. Mark and Johnny "Jazz" Jones, and say they're both 28, but I cannot vouch for their veracity. They earn their livings as musicians, though, and first submitted their silly song in 1974. This year they added a verse and bassist Bill Officer and made it. They come to **HOME GROWN**, by the way, via the sidewalks of Balboa Park, where they were known and tolerated as the Normal Heights Lounge Lizards.

Toll Bridge Refugee marks the fourth consecutive appearance of Barry Fox, 29, on **HOME GROWN** and a continued pattern of frustration. "My good cuts never got on," he says. "This time I did 'Julian Summer,' a song I was really excited about. But I have an unfortunate gift for writing satirical songs. I don't want to get into that bag, because even a satirical genius like Randy Newman doesn't sell. I want to be more commercial. I want to be taken seriously." Fox and his group, Island, made it onto the first **HOME GROWN** with a rocker, **So Long San Diego**, and in the following years succeeded with **Black's Beach** and **S.D.S.U. Blues**, both novelty numbers. He's the only performer who's been on all four albums and since last year has been making his living playing music but has found it necessary to take a few daytime jobs along the way. His **HOME GROWN** success, he said, "has forced me to think of music as a career."

The Mellow Side concludes with **Light Of The City**, with Ron Satterfield, 23, the lead crooner in a song that sees San Diego through misty eyes. "We're all just a bunch of friends," he said of the unnamed group on the record. Satterfield has played local lounges with the People Movers, and he and percussionist and co-writer (along with John Slowiczek) Jan Tober have already submitted an album to a few record companies.

Listen, the group that placed **Where Is San Diego** on **HOME GROWN II** and **City Of Love** on **III**, this year opens the Rock 'n' Side with **Never Walk Away**, by guitarist Marc Intravaia. The group has a long history in the area; its members are all in their early twenties, but they've been together since elementary school, and its present five members have played music together for three and a half years. Their winning song this year is in the folk rock tradition, soft in feel but with a punch of its own, and ends with a long instrumental passage that constitutes its own mini-song. "We're always writing new stuff," reports Intravaia, "but we make our living playing other people's stuff."

Peter Filacio, Jr. characterizes his style in **I Can See The Point** as "spaghetti reggae," and the description fits. His father, Pete, Sr., gives it a Mediterranean air with his mandolin, but the rhythms seem rooted in Jamaica. A dash of rock and a pinch of disco are present as well, and the whole mix is easy to dance to. Filacio, who wrote his song after seeing Point Loma and the Coronado Islands one day from Mount Helix, recorded **Dago From Diego** on the first **HOME GROWN** and **Itchy Feet** on the second.



James Francis Lamont is another familiar figure to local music watchers. In December of 1975 he hired the Civic Theater, plus a band, and a corps of dancers and put on a concert. Only a few hundred people showed up, but he was undaunted. His style was modeled on that of Frank Sinatra, but since then, he says, he's decided "to get out of that Sinatra thing." **Sunnyside Sadie**, then, is a 1930's spoof, with squeaky-voiced Jan Tober aiding the comedy dialogue, and provides the album with one of its sprightlier moments.

Logan Avenue Blues marks a pair of firsts for **HOME GROWN** being the first song centered on the black community and the first by a bona fide big jazz band. "The song has been around a long time," reports leader and saxophonist Ted Picou. Jimmy Noone wrote the music in 1965, and Picou added words in 1973. It was also in 1973 that Picou's band, since dissolved, recorded the song with a batch of others. It lay dormant until Picou submitted it to the **HOME GROWN** contest. Besides the heavyweight vocal of Irvin "Big Daddy" Rucker, the recording is notable for the deep and bluesy organ solos of Jimmy Noone and a splendid series of consecutive crescendos by the whole ensemble at the end.

At this point, firmly grasp the volume knob on your gramophone and turn it UP! This so you can better enjoy my own personal favorite, **Logan Heights**. It has a raw, uninhibited vitality too rare in today's pop music and an absolutely uncompromising rhythm. "I gotta admit," says bassist Jeff Bock, one of the five East County white kids who comprise the Pillars of Society, "we're kind of surprised at how the sound came out."

The 1976 edition of **HOME GROWN** rocks off the turntable with **Rollin' Home**, by a Carlsbad band, Southbound. The band plays professionally on weekends, but during the week its members support themselves with day jobs. Bassist Paul Beach makes surfboards, while drummer Mike Corbett works in a nursery, and guitarists Bruce Dailey and Bob Lowder are a meatcutter and draftsman respectively. Together they end the album with sharpness and gusto.

A little quick math reveals that each song entry had one chance in 29.5 to make the album. But there were 146 drawings, paintings, photos, and assorted visual works submitted for the cover and only one to be picked. The artist who beat the odds was Gary Damon, 38, of the visual merchandising (window displays, furniture arrangements) department of the Broadway Store in Fashion Valley. Damon has been painting for several years but only lately has pursued a professional career. This year his work "We The People" won the Bicentennial Award at the Southern California Exposition at Del Mar.

So there it is, another year of **HOME GROWN**, another dozen songs about San Diego and environs, another sampling of the work of hometown musicians, another helping hand for the United Way.

Until next year, then.

Robert P. Laurence
The San Diego Union
October, 1976

Cover: Damon / Back cover photo: Tim Hammill / Sleeve photo: Bill Maier / Post Production: Bill Blue and Studio West / Production Assistance: Ed Hamlin, Jim McInnes, Lyn Lacye / Selection: Robert Laurence, San Diego Union; Dolores Forcino, Old Town Circle Gallery; Phil Kirkland; KGB Music Staff / **Profits from the sale of this album to 1976 United Way of San Diego** / "When you help your neighbor you help yourself."

GOT TO GIVE IT UP



MOST REQUESTED RHYTHM BAND

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spiritual adviser Kelvin Anderson ——— art direction & photography by Alvin R Hogan
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MAGIC DISC

RICHARD O'CONNOR



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TEMPTATION



Side One
Temptation
We're Not Working Out

Side Two
My Child
Carol† (Live at Blue Moon)

Written, Arranged and Produced by
Richard O'Connor

The Rich:

Richard — vocals, acoustic, bass, electric guitar, tambourine, synthesizer

Patrick Flannery — electric guitar, vocals

John Merritt — drums

Richard Augustine† — drums

Vinnie Lauria† — synthesizer guitar

Additional Performers:

Mike Thompson — keyboards

Jack Sherman — electric guitar

Rita Wolf — vocals

Engineers — Bob Shames, Ray Paul, Tigger
Studios — Cherokee, Capital Records
Photography — John Livzey
Graphics — Rick Olds, John Carnett

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Phil Harris

LIMITED EDITION collector's album

A Night To Remember in the Balinese Room on Galveston Isle, Port of Paradise.

May 21, 1966

This album was written, narrated and produced by Fred Nahas, Award Winning Radio Commentator—Featured Scripps-Howard Columnist—Author of "Tomorrow's History"—President, Nahas-Blumberg Corporation (Advertising and Public Relations)—Producer and Master of Ceremonies of ABC Network Show "Saturday at the Shamrock"—Elected Outstanding Young Man of Houston in 1945.



Why This album?

When you hear it, you'll realize this album had to be made because of a "once in a lifetime moment" that had to be captured . . . a magical moment that occurred on a beautiful summer night in May 1966, at the Balinese Room, one of Galveston's nostalgic landmarks.

This was the Premiere Celebration of the re-opening of the world famous Balinese Room. It was a star-studded night of glamour . . . movie stars . . . business tycoons . . . and charity.

Phil Harris, the perennial super-star and Galveston's adopted son, was paid a tribute as honor guest at the Variety Boys' Club Gala Benefit. Alice Faye, radiant and beautiful sat beside him, proudly smiling at Show Biz's lovable and talented "Bad Boy".

That night, high tension drama . . . excitement . . . star-studded talent . . . and power—packed emotions were captured on tape by Fred Nahas and his talented team of produeers as the Stars of Hollywood shone brightly for the Heart of Show Business—The Galveston Variety Boys' Club.

When you listen to the sentimental flashbacks of many familiar stars and hear the story of Phil's friendships and his romance with the Treasure Isle where he and Alice were married, you'll relive an era that will never be duplicated.

When I was a kid, I sold papers on the streets of Galveston and I looked upon the great men of the island like the Moodys, the Kempners, and Sealys with great admiration as they brought fame to Galveston.

In those early years, I looked from the outside at the world famous Balinese Room during its most glittering period, and never imagined that the son of a Greek immigrant who loved the Island and what it stands for, could one day play a small part in focusing the eyes of the world on beautiful Galveston Isle.

I proudly dedicate this album to the Barkers of Variety and to the great work of the Galveston Variety Boys' Club, the great men of yesterday's Galveston whose efforts built this beacon to the world, and to today's men of Galveston who are building an even greater industrial land of opportunity and a family haven of pleasure at this Pearl of Paradise—Galveston—the Isle of Golden Dreams . . . and unforgettable memories.

JOHNNY MITCHELL

STEREO

R 36000

'We Irish talk like that'

Hal Roach



Irelands top comedian
and star of
Jurys Irish Cabaret

REGO

STEREO

R 36000

'We Irish talk like that'

Hal Roach

Hal Roach is that very Irish of things, an exception to prove the rule. He is a cynic with a kind heart, a man of humour who constantly worries, a man of great concern who is constantly flippant.

Having like a fellow countryman worked for thirty years before becoming an overnight success, he is now the most entertaining of Ireland's entertainers.

Working six nights a week during the Summer season in the world famous Jury's Irish Cabaret, playing to packed houses, he gives meaning to his famous line "I am a missionary of humour" by travelling on tour in the U.S.A. during the winter season as well as to such far flung places as Mayo to Boston and from Kerry to Sydney.

Humour as delivered by Hal Roach is appreciated everywhere, not by a limited audience confined by ethnic or national boundaries, for his particular individual and different humour, is such that opens our eyes and our appreciation of our own lives, when we see ourselves, our friends and the world we live in, in a way that is new. His appeal is the envy of his competitors, humour that is biting but not unkind, revealing but not ashamed, delivered with a timing reminiscent of Bob Hope at his best. As Reigning King of the Blarney, he paints pictures with words that are masterpieces in miniature. He has become a cult figure with children, who now consider it the IN thing to tell a Hal Roach story, and his great joy is to see the children with their parents at his shows. We leave Hal Roach's show refreshed with a happier view of the world, chuckling long after the show has ended and trying, in the days that follow, to tell our friends the forgotten jokes whose faded memory still causes us to smile within ourselves.

This new record is an amalgam of much that sets Hal apart from his fellow professionals. Apart from his distinct Irishness and that trait which so distinguishes them in their ability to laugh at themselves, and their foibles, he exhibits a depth of feeling and concern for his fellow man and the world in which he lives, which shows clearly in his choice of the apt phrase, the short, concise, sharp comment, and we see with new clarity, a common situation, and thanks to Hal we see it's funny side.

This new Album will bring into homes, both near and far, real mirth, entertainment and fun, continuing in another way a tradition of the Irish who, as missionaries, have ventured to the far corners of the world.

Eamonn Andrews



Recorded live at Jury's Hotel, Dublin, Ireland
Engineer-David Freeley
At the pieno-Albert Healy
Recording by Alto Studios, Dublin
Photography-Barry Mason
Produced by Mary Hughes Roach
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REGO

Also available on Cassette. RC 36000



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JOHN CALE

Artificial Intelligence



REGGARS BANQUET

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CATALOGUE NUMBER BEGA 68

Everytime The Dogs Bark
Dying On The Vine
The Sleeper
Vigilante Lover
Chinese Takeaway (Hong Kong 1997)

Song Of The Valley
Fadeaway Tomorrow
Black Rose
Satellite Walk

Produced by John Cale ◻ Associate Production - David Young ◻ Recorded at Shrapnel Studios, London, England
Keyboards - James Young & John Cale ◻ Percussion - Graham Dowdall ◻ Guitars - David Young ◻ Background Vocals - Suzie O'Neil & Gill O'Donovan
Special Thanks to James Young for additional compositional & arranging contributions
Executive Administration - John Power for Malice Aforethought, London, England
Cover Art & Design - Dennis P. Weatherall ◻ Graphics - Abigail Booth, Kevin Peers
All songs published by John Cale Music Inc. (BMI) except Song Of The Valley - Chinese Takeaway
Recorded in Stereo

PolyGram
6000 COTE DE LIESSE,
ST. LAURENT, QUE.,
CANADA H4T 1E3

EVERYTIME THE DOGS BARK

If you wanna be the heart of midnight
You've gotta be either cynical or dead
All those you hold in estimation
You can no longer count amongst your friends

Your friends look to suprise you
As friends they always will
So hold on to the extraordinary — hold on to the skill
And start the easy listening, we're coming home again
Stab the back of hell and heroes until we meet again

Listen for the slamming doors
Listen on the ship to shore
Listen hard
Everytime the dogs bark

Like a milk-cow servant turning over in his grave
Turn off your headlights
Show me you're gonna be the sheriff of my heart
Heartbreaker, heartbreaker

The harder the woman
The colder the heart of the man
The harder the woman
The colder the heart of the man

Listen for the slamming doors
Listen for the ship to shore
Listen hard
Everytime the dogs bark

They're cowards of the moment who often miss
their mark
They're so resentful of the wisemen with a hunger for
the dark
So start the easy listening, we're coming home again
Stab the back of hell and heroes until we meet again

(Cale - Sloman - Young)

DYING ON THE VINE

I've been chasing ghosts and I don't like it
I wish someone would show me where to draw the line
I'd lay down my sword if you would take it
And tell everyone back home I'm doing fine

I was with you down in Acapulco
Trading clothing for some wine
Smelling like an old adobe woman
Or a William Burroughs playing for lost time

And I was thinking about my mother
I was thinking about what's mine
I was living like a Hollywood
But I was dying on the vine

Who could sleep through all that noisy chatter?
The troops, the celebrations in the sun
The authorities say my papers are all in order
And if I wasn't such a coward I would run

I'll see you when all the shooting's over
Meet me on the other side of town
Yes, you can bring all your friends along for protection
It's always nice to have them hanging around

And I was thinking about my mother
I was thinking about what's mine
I was living my life like a Hollywood
But I was dying, dying on the vine

(Cale - Sloman)

THE SLEEPER

Your mailbox is always empty
And your landlord always complains
And you try to forget your past
But it's just adding to your pain
And it's time for one more cigarette

Yes, I slept on your satin pillows
They felt like a second skin
You needn't have looked so helpless there
I was the moth stuck on your pin

Sleeping, I am the sleeper
Sleeping, I am the sleeper

Oh it used to feel so right
Everything seemed new
I haven't changed
It isn't me that's what's wrong with you

Sleeping, I am the sleeper

The sun came up and you'd come back
The door was open wide
I should have slammed it in your face
I should have shot you in the back
That's what Jesus would have done
If Satan had come
And looked him in the eye and said
"You're my kind of guy, why don't you come away
with me?
Come away with me"
Cause I love you, I love ya, I love ya--that's what she said
I love ya, love ya
I'd rather speak to Satan himself

I love you, I love you, I love you
I love you, I'm the sleeper

(Cale - Sloman)

VIGILANTE LOVER

Oh you think you got a gypsy smile
But it won't get you out of trouble this time
All you ever had is the memory
And the rose that you keep for company

Anyone could have cracked the code
Anybody could have cracked that code

So touch up your makeup
And save up all your pride
You once made everyone your lover
And I bet you felt just like a bride

While they were talking in some foreign tongue
You were parading around like a beggar in an iron lung
Cause something must be breaking your heart
Yes something is breaking your heart
That I loved like a vigilante lover
That I loved like a vigilante fool

The air was heavy over the village square
It's not everyday they auction off despair
There were voices floating in that country air
And secret policemen watching everywhere

Anyone could have cracked the code
Anyone could have cracked that code

I drive a stolen car
I got a monkey jar
That makes the blood run cold
And I see through windows
And I hear through walls
But nothing you can do can touch me at all

But I wouldn't feel so forlorn
There must be some saving grace
I hear the Rosy Christians have just hit town
And they're all heading for your place

Cause something is breaking your heart
Something is breaking your heart
I hope something is

I loved you like a vigilante lover
I loved you like a vigilante fool

(Cale - Sloman - Young)

SONG OF THE VALLEY

I roamed the world for love and glory
Full-time ambassador of mirth
I never thought that I'd be sorry
To squander most of my true worth

The sun beats down on the valley
The waves crash on the shore
I was a soldier of the alley
I cannot fight there anymore

So now I just wait for the hour
Lips parted like a kiss
I just assume there is a power
who can deliver me from this

The sun beats down on the valley
The waves crash on the shore
I was a soldier of the alley
I cannot fight there anymore

They say that love is like a flower
that bows so graceful to the light
But I've seen most true love go sour
Then blossom in the dead of night

I can't be certain of the hour
Or who will bear that final kiss
I must assume there is a power
who can deliver me from this

The sun beats down on the valley
The waves crash on the shore
I was a soldier of the alley
I cannot fight there anymore

To roam the world for love and glory
To roam the world at all
Who would have thought that I'd be sorry
to squander it all

The sun beats down on the valley
The waves push up against the shore
I was a soldier of the alley
I cannot fight there anymore

(Cale - Sloman)

FADE AWAY TOMORROW

Well they say that every dog has his day
But puppy love was never really my way
Hear your voice — am I asleep or awake?
Since you're gone

Love that's here today — fade away tomorrow
Love that's here today — fade away tomorrow

Where to go? Should I just stay here or run?
If I'd wings I'd aim them straight for the sun
Who to call? Or should I just take a walk
Little words add up to small talk

Love that's here today — fade away tomorrow
Love that's here today — fade away tomorrow

Love is fickle, love is true
You can count on memories
They linger on, love never stays

Here she comes full of white light and heat
with a walk that'd stop the cars in the street

Love that's here today — fade away tomorrow
Love that's here today — fade away tomorrow

(Cale - Sloman)

BLACK ROSE

Everybody melting but the heat just won't affect ya
Backlot Casanovas and Black Russian defectors
Are here to take your picture away
I know you don't have space left on your windowsill

Black rose — long thorn
White rose — still born
Standing on the corner just baying at the moon
Just another little Miss Too-much-far-too-soon

Dreamstreet romance is not the same as burning love
You can light a thousand candles, you can wear your
satin glove
And you can dance, dance, dance from here to Sunday
You can dance, dance, dance from here to Sunday

Black rose — long thorn
White rose — still born
Standing on the corner howling at the moon
Just another Little Miss Too-much-far-too-soon

(Cale - Sloman)

SATELLITE WALK

Who's that in the big Japanese car?
Dealing sushi from a German bar
Well no one knows but he won't get far

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Who put the fishes in the deep blue sea?
Who put the monkeys back in the tree?
Well it wasn't you and it wasn't me

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Who's been sleeping in my VCR?
Who's been chewing on my PDR?
I must complain to the manager

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Who's that sailing in the black lagoon?
Who's erasing the face of the man in the moon?
Well I hope he don't come around here too soon

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Wake up, wake up
Get up, get up
Let's dance

(Cale - Sloman)

All lyrics written by Cale/Sloman
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"WARRIOR" 45

FOR DRUMMERS ONLY!

JAZZ BAND MUSIC MINUS ONE DRUMMER

CONCEIVED AND ARRANGED BY JIM CHAPIN AND BOB WILBER

BOB WILBER/tenor sax
PHIL WOODS/alto sax
GEORGE DORSEY/alto sax
URBIE GREEN/trombone
JIM NOTTINGHAM/trumpet
HANK JONES/piano
WILBUR WARE/bass
JIM CHAPIN/drums



A
MUSIC MINUS ONE
PRODUCTION

MMO 4002

COMPLETE MUSIC MINUS ONE CATALOGUE

ALL LISTENERS

MMO TP 7 Understanding Jazz

ALTO SAXOPHONE

MMO 1045 Top Of The Chart
MMO 1052 Dolly, Ipanema, Bluesette, What The World Needs Now, etc.
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc.
MMO 1358 Bacharach For Instrumentalists
MMO 4008 For Saxes Only
MMO 4017 Lee Konitz Sax Duets
MMO 4022 20 Dixieland Classics
MMO 4027 20 Rhythm Backgrounds
MMO 4031 Swingin' The Classics
MMO 4036 Two Much! 10 Jazz Duets
MMO 4037 Sweet Sixteen Jazz Duets
MMO 4043 How About You?
MMO 4049 Makin' Whoopee!
MMO 4051 'Little Jazz Duets'
MMO 4058 Duet Yourself
MMO 4059 Two by Four Jazz Duets In the Round
MMO 5005 Music For Brass Ensemble
MMO 7022 Easy Solos For Alto Sax
MMO 7037 Easy Alto Sax Solos #2
MMO 7032 More Easy Alto Sax Solos
MMO 7037 Easy Classics For Alto Sax
MMO 7044 Have Band — Will Travel
MMO 7051 Band Aids
MMO 7057 Popular Concert Favorites
MMO 7081 Solos With Concert Band
MMO 7085 Concert Band Classics
MMO 7089 Sousa Marches minus Alto Sax
MMO 7090 On Parade (Sousa & others)
MMO TP 4 Basic Saxophone Studies for the student
See also Vol 1-1024 Rhythm Backgrounds
See also MMD 601-606 Rhythm Backgrounds

BASSOON

MMO 104 Beethoven/Mozart Piano—With Quintets
MMO 144 Solos For The Bassoon Player
MMO 148 Beeth., Haydn, Colomar, Mozart, Lefebvre
MMO 153 Reicha, Barthe, Haydn, Lefebvre Quintets
MMO 158 Mozart, Haydn, Colomar, Deslandres, Danzi

BASS VIOLIN

MMO 15 Schubert Trout Quintet
MMO 27 Solos For The Double Bass Player
MMO 1054 Dolly, Ipanema, Bluesette, What The World Needs Now, etc.
MMO 1080 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc.
MMO 7040 The Melodious Bass 60 titles
See also Vol 1-1024 Rhythm Backgrounds
See also MMD 601-606 Rhythm Backgrounds
See also Vol 1046/4023/4028

'CELLO

MMO 24 Schumann Piano Quintet, Op 44
MMO 25 Solos For The 'Cello Player
MMO 33 Mendelssohn Piano Trios, Op 49/66
MMO 83 Beethoven 8 Piano Trios 3 lps
MMO 83-1 Beethoven Piano Trios, Op 1 Nos. 1/2
MMO 83-2 Beethoven Piano Trios, Op 1 No 3/Op 11
MMO 83-3 Beethoven Piano Trios, Op 70 Nos. 1/2
MMO 304 Schumann Conc in a/Saint-Saens/ Faure/Mendelssohn
MMO 353 Dvorak 'Cello Concerto, Opus 104
MMO 5016 C P E. Bach Concerto in A minor
MMO 5020 Bocchenni Conc./Bruch Kol Nidrei

CLARINET

MMO 81 Brahms Clarinet Quintet Bb clar
MMO 53 Clarinet Cameos 9 selections with orch.
MMO 71 Mozart Clarinet Duintet A. Bb clar
MMO 103 Beethoven/Mozart Piano-Wind Quintets
MMO 113 The Clarinetist—23 selections—piano acc.
MMO 114 Weber Concertino/Beethoven Trio, Op 11
MMO 115 Mozart Concerto in A
MMO 116 Solos For the Clarinet Player—piano acc.
MMO 153 First Chair Clarinet Solos—with Orch
MMO 164 Art of the Solo Clarinet—with Orch
MMO 147 Beeth., Haydn, Colomar, Mozart, Lefebvre
MMO 154 Reicha, Barthe, Haydn, Lefebvre Quintets
MMO 158 Mozart, Haydn, Colomar, Deslandres, Danzi
MMO 162 C von Weber/Stamitz. Clarinet Concerti
MMO 153 Ludwig Spohr Concerto in C minor, Op 26
MMO 1044 Top Of The Charts
MMO 1052 Dolly, Ipanema, Bluesette, What The World Needs Now, etc
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc
MMO 1058 Bacharach For Instrumentalists
MMO 4008 For Saxes Only! (or Clarinet)
MMO 4021 20 Dixieland Classics
MMO 4026 20 Rhythm Backgrounds
MMO 4030 Swingin' The Classics
MMO 4044 Join Me 10 Jazz Duets
MMO 4035 Two's Company 10 Jazz Duets
MMO 4042 Solo Spotlight 12 rhythm backgrounds
MMO 4045 Fools Rush In 12 rhythm beckgrounds
MMO 4050 'Little Jazz Duets'
MMO 4055 Two by Four Jazz Duets In the Round
MMO 7021 Easy Solos For The Clarinet
MMO 7026 Easy Clarinet Solos #2
MMO 7031 More Easy Clarinet Solos
MMO 7058 Easy Classics For Clarinet
MMO 7042 Have Band—Will Travel
MMO 7048 Band Aids
MMO 7050 Popular Concert Favorites
MMO 7080 Solos With Concert Band
MMO 7084 Concert Band Classics
MMO 7088 Sousa Marches minus Clarinet
MMO 7078 On Parade (Sousa Marches plus others)
MMO 7085 Concert Band Encores
MMO TP 2 Basic Clarinet Studies for the student
See also Vol 1-1024 Rhythm Backgrounds
See also MMD 601-606 Rhythm Backgrounds

COMBO ORGAN

MMO 1043 Top Of The Charts
MMO 1084 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc.
MMO 1050 The Music of Burt Bacharach
MMO 4034 20 Dixieland Classics
MMO 4028 20 Rhythm Backgrounds

DRUMS

MMO 125 Fun With Drumsticks
MMO 170 The Drum Method (basics to Beatles)
MMO 175 Fun With Brushes
MMO 4001 Modern Jazz Drumming
MMO 4002 For Drummers Only!
MMO 4053 8 Men in Search of a Drummer
MMO 4054 Drummer Delights
MMO 4005 Blue Drums (trio sans drummer)
MMO 4013 Jazz Drumming Live!
MMO 4063 Wipe Out, Cute, Girl Watcher's Theme, etc.

EAR TRAINING

Rutgers University Music Dictation Series 10 lps

GUITAR

MMO 00 How To Play The Folk Guitar 2 lps
MMO 00 Let Me Teach You Play The Guitar 2 lps
MMO 130 How To Play The Electric Guitar
MMO 140 How To Play The Blues Guitar
MMO 150 How To Play The Ukulele
MMO 160 Favorite Folk Songs minus Guitar
MMO 1041 Top Of The Charts
MMO 1052 Dolly, Ipanema, Bluesette, What The World Needs Now, etc.
MMO 1063 Alfie, Sunny, Moon River, San Francisco, Phoenix, Black Magic, I Remember You
MMO 4008 For Guitarists Only!
MMO 4011 Ten Duets For Two Guitars
MMO 4012 Classic Guitar Duets
MMO 4010 Gene Leis Guitar Duets
MMO 4046 More Classic Guitar Duets with Rodrigo Riera

FLUTE

MMO 32 Flute Song 9 selections with orch.
MMO 106 Mozart 3 Quartets in D/A/C
MMO 107 Handel Son. G/F/e Telsmann Son. D/G/A
MMO 108 Bach Son. in b Kuhlau Duets in a/D
MMO 109 Kuhlau Trio Eb Bach Son. Eb/A
MMO 110 Telemann A min. Suite/Gluck "Orpheus" scene Pergolesi Concerto in G
MMO 111 Solos For The Flute Player—piano acc.
MMO 112 Mozart Flute Concerto in G
MMO 119 Vivaldi Son. in c/Telemann Son. in Bb Boismortier Son. in E minor
MMO 119 Mozart Flute Duintet (from Clar. quintet)
MMO 120 Mozart Conc. in D/Quantz Conc. in G
MMO 127 Bach Suite No. 2 in B minor
MMO 128 Telemann Six Sonatas for 2 Flutes in Canon
MMO 129 Beethoven 1st Sym./Leonore Dverture Haydn Clock Sym. #101
MMO 121 Beethoven 2nd Sym./7th Sym.
MMO 122 C. P. E. Bach Concerto in A minor
MMO 135 First Chair Flute Solos
MMO 138 Bach Brandenburg Concerti #4 and #5
MMO 141 Haydn/Vivaldi/Fred. The Great Flute Concerti
MMO 142 Telemann/Boccherini Flute Concerti
MMO 145 Beeth., Haydn, Colomer, Mozart, Lefebvre Quintets
MMO 151 Reicha, Barthe, Haydn, Lefebvre Duintets
MMO 158 Mozart, Haydn, Colomer, Deslandres, Danzi
MMO 164 Bach, Brandenburg #2, Triple Concerto
MMO 350 Vivaldi/Telemann/Le Clair Flute Concerti
MMO 4040 17 Jazz Duets For Two Flutes
MMO 4053 'Little Jazz Duets' minus Flute
MMO 4058 'More Flute Duets' minus Flute
MMO 5004 Veracini Sonatas Six Little Sonatas
MMO 7020 Easy Solos For The Flute
MMO 7025 Easy Flute Solos #2
MMO 7030 More Easy Flute Solos
MMO 7035 Easy Classics For Flute
MMO 7041 Have Band—Will Travel
MMO 7048 Band—Aids
MMO 7055 Popular Concert Favorites
MMO 7059 Solos With Concert Band
MMO 7083 Concert Band Classics
MMO 7083 Concert Band Encoras
MMO TP 1 Basic Flute Studies for the student

FRENCH HORN

MMO 105 Beethovan/Mozart Piano—With Duintets
MMO 148 Beeth., Haydn, Colomer, Mozart, Lefebvre Quintets
MMO 155 Reicha, Barthe, Haydn, Lefebvre Duintets
MMO 161 Mozart, Haydn, Colomer, Deslandres, Danzi
MMO 8002 Music For Brass Ensemble
MMO 8009 Mozart 12 Sonatas for 2 Horns
MMO 8010 Solos For The French Horn Player
MMO 8016 Ewald, Bach, Pezel, Franck, Handel, Purcell, Brade
MMO 7048 Have Band—Will Travel
MMO 7053 Band—Aids
MMO 7088 Concert Band Encores*

HARMONICA

MMO 1014 Play The Harmonica (Includes Instrument)
MMO 1047 Blues Harmonica Method (Incl. Chromatic Harm.)

MELLOPHONE

MMO 8005 Music For Brass Ensemble
MMO 8010 Ewald, Bach, Pezel, Franck, Handel, Purcell

OBOE

MMO 117 Solos For The Oboe Player—15 selections
MMO 145 Mozart/Stamita Oboe Quartets
MMO 148 Beeth., Haydn, Colomar, Mozart, Lefebvre Quintets
MMO 152 Reiche, Barthe, Haydn, Lefebvre Duintets
MMO 157 Mozart/Haydn/Colomar/Deslandres/Reicha
MMO 160 Bach: Brandenburg #2
MMO 301 Handel/Telemann/Vivaldi Concerti
MMO 7084 Concert Band Encores
MMO 7091 Popular Concert Favoritas For Oboe*
MMO 7092 Oboe Solos With Concert Band*
MMO 7085 Concert Band Classics For Oboe*
MMO 7094 Aira For Oboe

PIANO

MMO 11 Schubert "Trout" Quintet, Op. 114
MMO 21 Schumann Piano Quintet, Op 44
MMO 31 Brahms Piano Quartet in g
MMO 51 Mendelssohn Piano Trios, Op. 49/66
MMO 01 Schubert Piano Trio, Opus 99
MMO 02 Schubert Piano Trio, Opus 100
MMO 101 Beethoven/Mozart Piano-Wind Quintets
MMO 132 C. P. E. Bach Conc. in a/Haydn Divertimento in Bb
MMO 300 Tschaikovsky Concerto No. 1 in Bb min., Op. 23
MMO 503 Liszt Conc #1 in Eb/Weber Konzerstuck, Op. 79
MMO 308 Mozart Concerto #20 in d, K. 466
MMO 309 Mozart Concerto #26 in D, K. 537
MMO 311 Haydn Concerto in D major
MMO 313 Grieg Concerto in A minor, Op. 16
MMO 314 Beethoven Conc. #1 in c, Op. 15
MMO 315 Beethoven Conc. #3 in C, Op. 37
MMO 316 Beethoven Conc. #2 in Bb, Op. 19
MMO 317 Bach Concerto in D minor
MMO 323 Mozart Concerto in A, K. 488
MMO 224 Mendelssohn Conc. #1 in G minor
MMO 325 Beethoven Conc. in D, Op. 61
MMO 320 Schumann Concerto in A minor
MMO 327 Mendelssohn Capriccio/ Franck Sym. Var.
MMO 320 Mozart Concerto in Eb minor, K. 271
MMO 331 Bach Brandenburg #5/C. P. E. Bach Conc. in a
MMO 333 Bach/Schumann Concerti for 2 Pianos & Orch.
MMO 333 Rachmaninoff Concerto No. 3 in C minor
MMO 334 Beethoven Concerto #5 in Eb, Op. 73
MMO 535 Mozart Concerto #24 in c, K. 491
MMO 336 Beethoven Concerto #4 in G, Opus 58
MMO 541 Heart of the Piano Concerto
MMO 342 Great Piano Concerto Themes
MMO 242 Chopin Concerto No. 1 in E minor, Op. 11
MMO 344 Brahms Concerto No. 1 in D minor, Op. 15
MMO 345 Liszt Conc. No. 2/Hungarian Fantasy
MMO 340 J. S. Bach Conc. in f/J. C. Bach. Conc. in Eb
MMO 347 Handel Conc. Grossi/J. G. Bach. Con. in B/ Haydn Concertino
MMO 351 Mozart Piano Concerto in A major, K. 414 No. 12
MMO 552 Mozart Piano Concerto in G major, K. 453
MMO 357 Bach Triple Concerto
MMO 401 Tschaikovsky 50 Russian Folk Songs—4 hands
MMO 402 Mozart Complete 4 hand Piano Music 2 lps
MMO 403 Schubert Fantasy in f/B♭ Son. (4 Hands)
MMO 404 Bizet Children's Games 4 hands (5-6 yrs)
MMO 405 Rachmaninoff Six Pieces 4 hands (5-6 yrs)
MMO 408 Arensky. 6 Pcs./Stravinsky. 3 Dances 4 hands (2-3 yrs)
MMO 407 Faure: Dolly Suite 4 hands (4-5 yrs)
MMO 408 Debussy Petite Suite 4 hands (4-5 yrs)
MMO 409 Maykapar. First Steps 4 hands (1-1½ yrs)
MMO 410 Gretchaninoff On The Green Meadow 4 hands (1-1½ yrs.)
MMO 411 Dorolle. Ancisnt Dances Vol. 1 4 hands (2nd yr)
MMO 412 Dorolle. Ancient Dances Vol. 2 4 hands (2nd yr)
MMO 413 Schumann 6 Impromptus Children's Ball 4 hands (5-6 yrs)
MMO 414 Beethoven 2 Marches 4 hands (5th yr)
MMO 415 Sayfert. Favorite Classicsl Themes 4 hands (3rd yr)
MMO 416 Kahn. Piano For Beginners 4 hands (1-2 yrs)
MMO 417 Schumann: 12 Pieces for Little and Big Children (5-6 yrs.)
MMO 418 Mirovitch: 18th Century Original Dances Vol. 1
MMO 419 Mirovitch: 19th Century Original Dances Vol. 2
MMO 420 Diabelli. Pleasures of Youth 3-4 years
MMO 421 Pozzoli Smiles of Childhood 2-3 years
MMO 1042 Top Of The Charts
MMO 1084 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc.
MMO 1055 The Music Of Burt Bacherach
MMO 4007 For Pianists Only! (Popular Songs)
MMO 4009 They Laughed When I Sat Down To Play (Pop Songs)
MMO 4014 Jan August Play Along 2 lps
MMO 4015 Jan August Piano Techniques
MMO 4016 The Art of Popular Piano Playing
MMO 4019 Art of Popular Piano Playing—Volume 2
MMO 4024 20 Dixieland Classics
MMO 4028 20 Rhythm Backgrounds
MMO 4062 Popular Piano Duets
MMO 5023 Haydn Piano Trios (3) in F♯, F and G
MMO 5024 Mozart Piano Quartets #1 in g/#2 in E♭

RECORDER

MMO 202 Folk Songs of Many Nations minus Soprano
MMO 202R How To Play The Recorder (includes Soprano Rec.)
MMO 203 Telemann Four Duets minus Alto
MMO 204 Matthason Eight Trios minus Alto
MMO 205 American Folk Songs minus Soprano, Alto or Tenor

SINGERS & MUSICIANS

Includes Lyrics/Chords Music For C/Bb/Eb and Bass Clef Instr.

MMO 1 Rhythm Section Backgrounds
MMO 2 Rhythm Section Backgrounds
MMO 3 Rhythm Section Backgrounds
MMO 4 Rhythm Section—Gershwin Songs
MMO 5 Rhythm Section—C. Porter Songs
MMO 6 Orch. Backgrounds—Rodgers & Hart
MMO 7 Orchestral Backgrounds
MMO 8 Rhythm Section—Rodgers & Hart
MMO 9 Rhythm Section Backgrounds
MMO 10 Rhythm Backgrounds In 2 Keys (high and low)
MMO 001 Rhythm Backgrounds Low Priced Folios
MMO 002 Rhythm Backgrounds Low Priced Folios
MMO 003 Rhythm Backgrounds Low Priced Folios
MMO 004 Rhythm Backgrounds Low Priced Folios
MMO 005 Rhythm Backgrounds Low Priced Folios
MMO 006 Rhythm Backgrounds Low Priced Folios
MMO 051 You Sing The Million Sellers Vol. 1
MMO 052 You Sing The Million Sellers Vol. 2
MMO 1001 Orchestral Backgrounds To Standards
MMO 1002 Rhythm Backgrounds In 2 Keys (high and low)
MMO 1003 Rhythm Backgrounds In 2 Keys (high and low)
MMO 1004 Sing With A Band
MMO 1005 Rhythm Section Backgrounds
MMO 1006 Rhythm Section Backgrounds

SINGERS & MUSICIANS

MMO 1007 Rhythm Section Backgrounds
MMO 1008 Evolution of the Blues
MMO 1009 Dixie Anyone?
MMO 1010 The Dixie Do-It Yourself
MMO 1011 The Blues Minus You
MMO 1012 Moonglow & Stardust plus other R. S. B.
MMO 1015 Sing or Play With A Band
MMO 1019 Music of Duke Ellington R. S. B.
MMO 1016 Music of Jimmy McHugh R. S. B.
MMO 1017 Music of Nacio Brown R. S. B.
MMO 1018 Ruby & Laura plus other R. S. B.
MMO 1019 Music of Harry Warren R. S. B.
MMO 1020 Hymns of Devotion—Organ Backgrounds
MMO 1031 Sing or Play Along R. S. B.
MMO 1022 Sing or Swing With A Band
MMO 1023 The Gershwin/Porter Songbook-Band Backgrounds
MMO 1024 Latin American Rhythms
MMO 1048 Alfie, Sunny, Moon River plus 9 minus Male voice
MMO 1049 Alfie, Sunny, Moon River plus 9 minus Female voice
MMO 1060 Dolly, Ipanema, Bluesette, San Francisco What The World Needs Now, etc. for Male Voice
MMO 1051 Dolly, Ipansma, Bluesette, San Francisco What The World Needs Now, etc. for Female Voices
MMO 1056 Bacharach Revisited 10 songs minus Male Voice
MMO 1057 Bacharach For Ladies 10 songs minus Female Voice

BROADWAY MUSICALS

MMO 1025 Camelot Orchestra Backgrounds
MMO 1026 My Fair Lady Orchestra Backgrounds
MMO 1021 Oklahoma Orchestra Backgrounds
MMO 1034 Sound Of Music Orchestra Backgrounds
MMO 1035 South Pacific Orchestra Backgrounds
MMO 1036 The King And I Orchestra Backgrounds
MMO 1037 Fiddler On The Roof

TENOR SAXOPHONE

MMO 1044 Top Of The Charts
MMO 1052 Dolly, Ipanema, Bluesatte, What The World Needs Now, etc.
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc.
MMO 1058 Bacharach For Instrumentalists
MMO 4008 For Saxes Only!
MMO 4017 Lee Konita Sax Duets
MMO 4021 20 Dixieland Classics
MMO 4026 20 Rhythm Backgrounds
MMO 4030 Swingin' The Classics
MMO 4038 Tenor Sax Jazz Duets
MMO 4039 Tenor Duets 10 Jazz Duets
MMO 4042 Solo Spotlight 12 rhythm backgrounds
MMO 4045 Fools Rush In + 11 other standards
MMO 4052 'Little Jazz Duets' minus Tenor Sax
MMO 4057 Two by Four Jazz Duets in the Round
MMO 7043 Have Band—Will Travel
MMO 7052 Band—Aids
MMO 7088 Concert Band Encores

TROMBONE

MMO 1048 Top Of The Charts
MMO 1052 Dolly, Ipensma, Bluesetts, What The World Needs
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix
MMO 1058 Bacharach For Instrumentalists
MMO 4022 20 Dixieland Classics
MMO 4028 20 Rhythm Backgrounds
MMO 4044 12 Rhythm Backgrounds To Standards
MMO 4047 '. . . they laughed when I sat down to play'
MMO 4060 'Little Jazz Duets'
MMO 4061 Two by Four Jazz Duets in the Round
MMO 8003 Music For Brass Ensemble
MMO 8007 Solos For The Trombone—10 selections
MMO 8011 Blazhevich Trombone Duets Volume 1
MMO 8012 Blazhevich Trombone Duets Volume 2
MMO 8017 Ewald, Bach, Pezel, Franck, Handel, Purcell
MMO 7024 Easy Solos For The Trombone
MMO 7029 Easy Trombone Solos #2
MMO 7034 More Easy Trombone Solos
MMO 7039 Easy Classics For Trombone
MMO 7047 Have Band—Will Travel
MMO 7084 Band Aids
MMO 7080 Concert Band Encoras*
MMO TP 5 Basic Trombone Studies for the student

TRUMPET

MMO 138 First Chair Trumpet Solos
MMO 137 Bach Brandenburg #2, Purcell, Torelli, Stradella
MMO 1044 Top Of The Charts
MMO 1052 Dolly, Ipanema, Bluesette, What The World Needs
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix
MMO 1058 Bacharach For Instrumentalists
MMO 4010 For Horns Only!
MMO 4021 20 Dixieland Classics
MMO 4026 20 Rhythm Backgrounds
MMO 4030 Swingin' The Classics
MMO 4038 Tenor Sax Jazz Duets
MMO 4041 Trumpet Duets in Jazz
MMO 4042 Solo Spotlight 12 rhythm backgrounds
MMO 4045 Fools Rush In
MMO 4064 'Little Jazz Duets' minus Trumpet
MMO 4059 Two by Four Jazz Duets in the Round
MMO 8001 Music For Brass Ensemble
MMO 8008 Solos For The Trumpet Player
MMO 8008 Haydn/Telemann/Fasch Concerti
MMO 8012 Elementary my dear student Arban Duets Vol. 1
MMO 8014 Arban Revisited Arban Duets Vol. 2
MMO 8015 Ewald, Bach, Pezel, Franck, Handel, Purcell, Brade
MMO 7025 Easy Solos For Trumpet
MMO 7028 Easy Trumpet Solos #2
MMO 7032 More Easy Trumpet Solos
MMO 7058 Easy Classics For Trumpet
MMO 7043 Have Band—Will Travel
MMO 7050 Band—Aids
MMO 7058 Popular Concert Favorites
MMO 7082 Solos With Concert Band
MMO 7088 Concert Band Classics
MMO 7070 Sousa Marches minus Trumpet
MMO 7091 On Parade (Sousa & others)
MMO 7097 Concert Band Encores
MMO TP 3 Basic Trumpet Studies for the student

TUBA

MMO 8004 Music For Brass Ensemble
MMO 8010 Ewald, Bach, Pezel, Franck, Handel, Purcell, Brade

VIOLA

MMO 15 Schubert "Trout" Quintet, Op. 114
MMO 23 Schumann Piano Quintet, Op. 44
MMO 29 Solos For The Viola Player

VIOLIN

MMO 13 Schubert "Trout" Quintet, Op. 114
MMO 22 Schumann Piano Quintet, Op. 44
MMO 52 Mendelssohn Piano Trios, Op. 49/66
MMO 02 Beethoven 8 Piano Trios 2 lps
MMO 02-1 Beethoven Piano Trios, Op. 1 Nos. 1/2
MMO 03-2 Beethoven Piano Trios, Op. 1 No. 3/Op. 11
MMO 02-3 Beethoven Piano Trios, Op. 70 Nos. 1/2
MMO 106 Mozart 3 String Duartets, D/A/G
MMO 107 Handel 2 Sonatas Tslemann 3 Sonatas
MMO 139 Bach Brandenburg Concerti #4/#5
MMO 302 Sibelius Concerto in D minor
MMO 309 Mendelssohn Concerto in E minor
MMO 308 Handel Conc. in b/Sonatas #3 and #6
MMO 307 Bach "Double" Concerto in D minor
MMO 310 Bach Concerto in A minor and E major
MMO 313 Mozart Conc. 4 in D/Vivaldi Conc. in a, Op 3 #6
MMO 310 Beethoven 2 Romances/"Spring" Son. #5 in F
MMO 310 Bach Concerto in D minor
MMO 321 Beethoven Concerto in D, Op. 61
MMO 322 Mozart Concerto in A, K. 219
MMO 329 Saint-Saens Intro & Rondo Cappricciosо Mozart Serenade K. 204/Adagio K. 261
MMO 230 Bruch Concerto in G minor
MMO 338 Mozart Concerto #3 in G, K. 216
MMO 238 Viotti Concerto #22 in A
MMO 840 Brahms Concerto in D, Opus 77
MMO 348 Tschaikowsky Violin Concerto in D, Op. 35
MMO 848 Wieniawski Conc. in D min./ Sarasate Zigeunerweisen
MMO 384 Chausson Poeme/Schubert Rondo
MMO 355 Lalo Symphonia Espegnola
MMO 358 The Concertmaster
MMO 558 Bach Brandenburg #2, Triple Concerto
MMO 501/2/2 Haydn 6 String Quartets, Op 76 3 lps
MMO 501 Haydn String Quartets, Op 76 Nos. 1/2
MMO 502 Haydn String Duartets, Op 76 Nos. 2/4
MMO 502 Haydn String Duartets, Op 76 Nos. 5/6
MMO 5001 Mozart 3 Divertimenti for Strings, K. 136/7/8
MMO 5002 Mischa Elman Favorite Encores
MMO 5005 Mischa Elman Concert Favorites
MMO 5004 Mozart String Quartet, No. 10 in Eb, K. 428
MMO 5005 Jascha Heifetz Favorita Encores
MMO 5006 Fritz Kreisler Favorite Encores
MMO 5007 Solos For The Violin Player
MMO 5008 Mozart Two Duos For Violin
MMO 5009 Mozart Adagio and Rondo Sonata #1 in A
MMO 5010 Mozart Sonata #4 in G, Sonata #8 in G
MMO 5011 Schubert Three Sonatas in D/a/g
MMO 5012 Mozart Sonatas #10 and #15 in Bb major
MMO 5013 Tartini Son. in g/Veracini Son. in a
MMO 5014 Vitali Chaconna/Nardini Sonata in D
MMO 5015 Mozart Son. #8 in C/Son #11 in G
MMO 5018 Mozart Trio #5 in G/Two Sonatinas
MMO 5017 Haydn Trios #29/30/31 in F/D/G
MMO 5018 Beelhoven Str. Quartets #1 in F/#4 in c
MMO 5021 Air On A G String (favorite encores with Orch.)
MMO 5022 Concert Pieces for the Serious Violinist
MMO 5025 Handel Six Sonatas for Violin and Piano
MMO 5029 18th Century Violin Music
MMO 5027 Violin Favorites with Orchestra Easy
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MUSIC MINUS ONE • 43 WEST 61ST ST • NEW YORK, N.Y. 10023

STEREO/LP CSR-70101

Rev. F.C. Barnes & Sister Janice Brown



It's Me Again, Lord

Side One

1. **It's Me Again Lord***
2. **It's Me Again Thanking You***
3. **Take Your Burden To Jesus***
4. **He Said He Would And He Did***
5. **O Lord, Will You Help Me***

Side Two

1. **Thank God For The Bible***
2. **Uncloudy Day**
3. **Running***
4. **Come In The Room**

*Written by Reverend F.C. Barnes. Published by Eternal Gold Publishing Co., BMI.



"It's Me Again, Lord," originally a prayer, was the plea to God by Reverend F.C. Barnes as he experienced car trouble while traveling a desolate stretch of South Carolina highway on his way to revival service.

All across the eastern United States, this song has provided words for many who, when they pray out of desperation, could not find the right words.

Special recognition is given to Ms. Addrine Joyner, who is responsible for these two people singing together.

Reverend Barnes and Sister Brown are spiritually anointed to sing praises to God together. They have performed with many of the nation's leading black gospel groups and their performance has been slated as Number 1.

As pastor and founder of the Red Budd Holy Church of Rocky Mount, North Carolina, Reverend Barnes is one of the leading ministers in eastern North Carolina. He resides with his wife, Willie, church secretary, and his son, Tony, drummer.

Sister Janice Brown is also a minister and assistant pastor of the Red Budd Holy Church. She resides in Rocky Mount with her three wonderful children, Wanda, Nesa, and Rufus, Jr.

The musicians are family members of Reverend Barnes. In this group, he has three other sons, Samuel, Luther, and Melvin, one brother, Roy, all ordained deacons of the Red Budd Holy Church; and one nephew, Donald.

Whatever your trial, or in your hour of despair, Consolating Sound Records sincerely hopes these sounds bring consolation to you.

Produced by **Atlanta International Record Co., Inc.**
Recorded at **Mega Sounds**, Bailey, N.C.
Recording Engineers/**Bernie Petteway, Richard Royall**
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Photography by **Richard Horne**

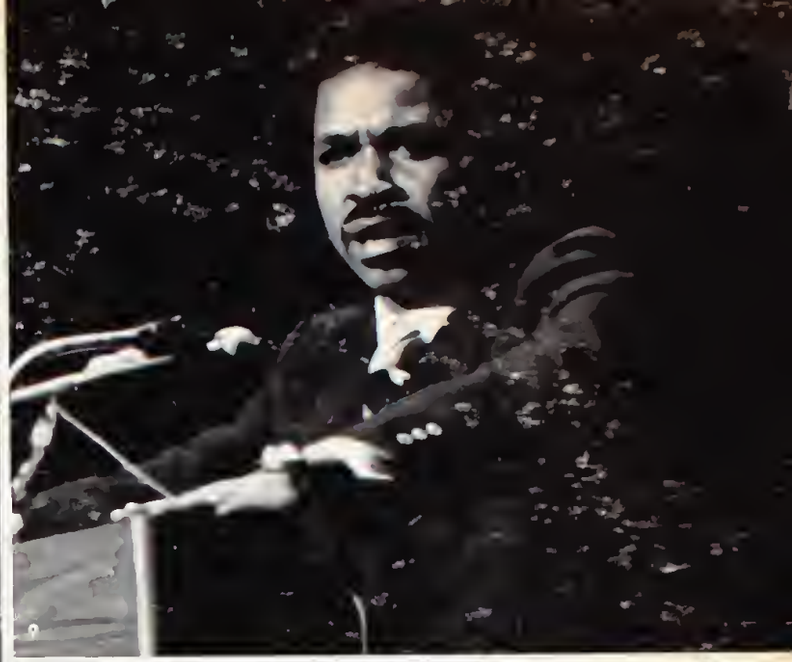
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Bookings:
Ms. Janice Brown
606 Henry Street
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(919) 977-3764

Mfg. & Dist. By
Atlanta International Record Company, Inc.
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ATLANTA GEORGIA 30318











THE LIFE OF A KING

BY ARTHUR LANGFORD, JR.

























THE LIFE OF A KING

BY ARTHUR LANGFORD, JR.

Cast

Rev. Arthur Langford, Jr. as Dr. King

Betty Vaughn, Narrator

Larry O. Barnett	Jack Holt
John Bascam	Letitia King
Eddie Dodson	Michael Langford
Brenda Hall	William C. Pryor

with the
ATLANTA PHILHARMONIC CHORALE

Rev. Arthur Langford, Jr., and the United Youth Adult Conference wish to express their thanks and appreciation to Dr. Ralph David Abernathy, Ga. Rep. Rev. Hosea L. Williams, the Martin Luther King, Jr., Center for Social Change and the Southern Christian Leadership Conference for all their assistance and encouragement. A special thank you to Dudley Randall for use of "The Ballad of Birmingham."

This album is dedicated to the memory of Bobby "Red" Hargroves and Ben "Sunshine" Owens who lived and died for the Dream

All profits from the sale of this album go to the United Youth Adult Conference

UNITED YOUTH ADULT CONFERENCE

The UYAC was founded in 1972 by Rev. Arthur Langford, Jr., as a working tool to solve problems faced by youth and young adults. Members have demonstrated for equal hiring, organized tenants' organizations in public housing, elected delegates to national conventions, worked to better labor conditions for the underpaid and powerless

UYAC maintains a Drug Prevention Program, and an Educational Program for the unemployed and dropouts; works on voter registration and turning out the vote; counsels and assists individuals and families in housing, food stamps, social security benefits, welfare. Other programs involve child abuse, battered women, alcoholism, rape, communicable diseases. Great stress is put on securing gainful employment for the un- and under-employed

RECAPTURING THE ESSENTIAL ROOTS OF CONTEMPORARY BLACK HISTORY

The early 1960's will be remembered as a milestone in the history of Civil Rights. In Birmingham, Ala., a lameduck city government responded to black demands for equality with force and brutality, a scene repeated again and again across the Southland. Thousands of school children were arrested along with adults. Bull Conner's name became a household word. Police dogs, cattle prods, fire hoses, bombings — each became a symbol of repression to a people demonstrating to be free

On August 28, 1963, millions of Americans watched and heard Dr. Martin Luther King, Jr., awaken the conscience of the nation at the Great March on Washington for Jobs and Freedom. His historic refrain beginning "I Have a Dream" and ending with the words that would day mark his grave, "Free at last, free at last, thank God Almighty, I'm free at last" became a spiritual cry enlightening an America possessed by bigotry and racial shame

Arthur Langford, Jr., was a college freshman when the great civil rights leader was killed by an assassin's bullet in Memphis, Tennessee, April 4, 1968. Rather than just mourn King, Langford immortalized his spirit, power and sense of hope in this critically acclaimed play, "The Life of a King."

Warmly appreciated and supported by Coretta King, Ralph Abernathy, Julian Bond, Hosea Williams and other black leaders, this semi-documentary drama expresses in black terms what Dr. King meant to his followers, and how his work represented the best interests of black America, and indeed, the American nation and all humanity.

Arthur Langford, Jr.'s, undisputed talent for making contemporary black history leap alive with fresh and original vigor is demonstrated in his exciting presentations in which he stars as the fallen civil rights leader and Nobel Peace Prize recipient, Martin Luther King, Jr.

THE LIFE OF A KING, which includes a full cast of players, begins with a tragi-comic version of the arrest of Rosa Parks for her historic refusal to move from her seat on a crowded Montgomery bus. Powerfully utilizing King's own words, the scene shifts to the triumph of the March on Washington where Langford relives King's "I Have a Dream" speech

Movement from one episode to the next is facilitated by live performances of civil rights songs by pianist and singer Brenda Hall, whose spiritual delivery evokes so perfectly the communal feelings of the movement

Yet, all too quickly Langford and cast are in Memphis — the Sanitation strike - and Dr. King's last speech, "I've Been to the Mountaintop." Langford leaves his his audience with King's voice ringing and the knowledge that no assassin could end King's work

MARTIN LUTHER KING, JR.: A PORTRAIT

This play recreates the most moving moments of Dr. King's life. Presented as a one man tribute to King's spiritual mission, Rev. Langford, Jr., recaptures the inspiration, eloquence and forceful leadership of the man called "A Twentieth Century Moses," and the "Apostle of Nonviolence."

Rev. Langford, Jr., who has totally mastered Dr. King's style, relives the momentous career of this diligent worker for human rights. Included in this one man production are renditions of Dr. King's most significant writings

Rev. Arthur Langford, Jr., an Atlanta City Councilman and community leader plays Dr. King with startling accuracy. His one man performance was first presented in Ebenezer Baptist Church which King co-postored. On King's birthdate in 1973, a special performance was given before 8,000 in Atlanta. These two plays are Atlanta's unofficial gift to the American Bi-centennial. The play has been performed 349 times

November, 1978

RECORDED LIVE AT THE ATLANTA CIVIC CENTER - JANUARY 12, 1977

PHOTOS - (FRONT) - (1) John Bascom, Rev. Arthur Langford, Jr., Larry Barnett and Eddie Dodson in scene from "Life Of A King." (2) Dr. King and Dr. Ralph David Abernathy. (3) Dr. King receiving Nobel Peace Prize from Gunnar Jahn. (4) Dr. King and Malcolm X. (5) Dr. King in Washington, D. C. (6) Poor People's Campaign. (7) Betty Vaughn from "Life Of A King." (8) Cast from "Life Of A King." (9) Rev. Arthur Langford, Jr. as Dr. King. (10) Dr. King at Ebenezer Baptist Church. (11) Dr. King and Mrs. Coretta Scott King. (BACK) - (12) Rev. Arthur Langford, Jr. and cast from "Life Of A King." (13) Dr. King and his brother Rev. A. D. King. (14) & (15) UYAC Voting Rights March. (16) Dr. King and two of his children, Martin III and Yolanda, in front of his birthplace. (17) Rev. Hosea Williams, Rev. Bernard Lee, Dr. King, Stokley Carmichael and Willie Ricks

PHOTO CREDITS: Wide World Photos, Bob Fitch, Flip Schulke, Elaine Tomlin, Rogers Cowan Brenner

SAS RECORDS • 753 Charlotte Place, N.W., Atlanta, Georgia 30318

Cover design by Dana Swan and Babs Richardson

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Vol. 2
TITO DELGADO y su GRUPO
QUISQUEYA DISCO PARTY
AUDIORAMA
LP-706/STEREO

TITO DELGADO y su GRUPO



AUDIORAMA

LP-706/STEREO

C-P/1981 — Audiorama Records Corp.

Distribuido por:
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658 - 10th Avenue — New York City, N.Y. 10036

Producción: LUIS VASQUEZ y RAFAEL DIAZ GUTIERREZ
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Estudio de Grabación: FABIOLA RECORDING

Santo Domingo, Rep. Dom. 1981.

Lado (A)

1.- SIÑA JUANICA — Merengue
(Felix López)
2.- CALIENTE — Merengue
(Luis Alberty)
3.- CON EL PICO PRENDIO — Merengue
(Eloy Tejeda)
4.- MARIA ENGRACIA — Merengue
(Félix Lopez)
5.- CONTIGO — Merengue
(Luis Alberty)
6.- FIESTA — Merengue
(Luis Alberty)
7.- SANCOCHO PRIETO — Merengue
(Luis Alberty)
8.- SAN ANTONIO — Merengue
(Toño Abreu)
9.- LA MUERTE DE MARTIN — Merengue
(Ñico Lora)
10.- SIÑA JUANICA — Merengue
(Felix Lopez)

Lado (B)

1.- LA EMPALIZA — Merengue Apanbichao
(Luis Kalaff)
2.- MATARON AL CHIVO — Merengue Apanbichao
(O.R.)
3.- CONSIGUEME ESO — Merengue Apanbichao
(Pedro N. Perez)
4.- COSA BUENA — Merengue Apanbichao
(Luis Senior)
5.- TOLA AY TOLALA — Merengue Apanbichao
(O.R.)
6.- ANTONIO MI HIJO — Merengue Apanbichao
(Ñico Lora)
7.- LOS ALGOOONES — Merengue Apanbichao
(O.R.)
8.- LA RESBALOSA — Merengue Apanbichao
(Jose Sosa)
9.- COMPAY CUCU - Merengue Apanbichao
(Pedro Reynoso)
10.- LA EMPALIZA — Merengue Apanbichao
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OCTOBER, 1974

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15:00

KING OF THE ROAD Tree Publishing Company	ASCAP
ENGLAND SWINGS Tree Publishing Company	BMI
DANG ME Tree Publishing Company	BMI
LITTLE GREEN APPLES Roger Miller Music	BMI

PROGRAM 2
15:00

SHANNON'S SONG Roger Miller Music	BMI
QUA LA LINTA Roger Miller Music	BMI
WALKING IN THE SUNSHINE Roger Miller Music	BMI
CHUG-A-LUG Tree Publishing Company	BMI

PROGRAM 3
15:00

IN THE SUMMER TIME Roger Miller Music	BMI
MY UNCLE USED TO LOVE ME BUT SHE DIED Tree Publishing Company	BMI
WHISTLE STOP Roger Miller Music	BMI
WHAT WOULD MAMA SAY Roger Miller Music	BMI

PROGRAM 4
15:00

THE DAY I JUMPED FROM UNCLE HARVEY'S PLANE Tree Publishing Company	BMI
OPEN UP YOUR HEART Tree Publishing Company	BMI
I BELIEVE IN THE SUNSHINE Roger Miller Music	BMI
YOU CAN'T ROLLERSKATE IN A BUFFALO HERD Roger Miller Music	BMI

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For
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4015 Wilson Blvd
Arlington, Va 22203

SERIES 8

Words of Inspiration

from

The *New King James Version* of the Bible

7

SIDE 1

SIDE ONE: 011089-7A

Cut 1	July 23	John 20:24-28	Seeing And Believing
Cut 2	July 24	Ecclesiastes 1:1-5,7-8	The Vanity Of Life
Cut 3	July 25	Acts 2:1-6	The Holy Spirit
Cut 4	July 26	Psalm 121	Those Who Seek Him
Cut 5	July 27	Romans 3:21-26	Righteous Through Faith
Cut 6	July 28	Ecclesiastes 3:9-14	God Given Task
Cut 7	July 29	Romans 4:23-25;5:1-4	Faith Triumphs In Trouble
Cut 8	July 30	Psalm 122	Gladness To The Lord
Cut 9	July 31	Romans 5:6-11	Christ Is Our Peace
Cut 10	August 1	Romans 8:12-18	Sonship Through The Spirit
Cut 11	August 2	Romans 8:28,31-35	God's Everlasting Love
Cut 12	August 3	Psalm 139:1-6,23-24	God's Perfect Knowledge
Cut 13	August 4	Romans 8:33-35,37-39	God's Everlasting Love
Cut 14	August 5	Ecclesiastes 12:1-2,6-7	Seek God In Early Life
Cut 15	August 6	Romans 12:1-5	Living Sacrifice To God
Cut 16	August 7	Ecclesiastes 12:9-14	Whole Duty Of Man
Cut 17	August 8	Romans 12:9-15,19b	Behave Like A Christian

SIDE 2

SIDE TWO: 011089-7B

Cut 1	August 9	Ecclesiastes 3:1-6,8	Everything Has Its Time
Cut 2	August 10	Romans 13:8-10,12,14	Love Your Neighbor
Cut 3	August 11	Isaiah 1:16-20	Wickedness Of Judah
Cut 4	August 12	1 Corinthians 7:17,20-24	Live As You Are Called
Cut 5	August 13	Isaiah 12:1-5	Hymn Of Praise
Cut 6	August 14	1 Corinthians 9:19-23	Serving All Men
Cut 7	August 15	Isaiah 17:12-14	Syria And Israel
Cut 8	August 16	1 Corinthians 15:12-19	Christ, Our Hope
Cut 9	August 17	Isaiah 25:1-4	Praise To God
Cut 10	August 18	1 Corinthians 15:50-55	Our Final Victory
Cut 11	August 19	Isaiah 42:14-17	Promise Of The Lord's Help
Cut 12	August 20	2 Corinthians 4:14-18	Seeing The Invisible
Cut 13	August 21	Isaiah 42:5-9	Servant Of The Lord
Cut 14	August 22	2 Corinthians 5:1-3,5-8	Assurance Of The Resurrection
Cut 15	August 23	Isaiah 44:6-8	No Other God
Cut 16	August 24	2 Corinthians 5:12,14-15,17	Reconciled To God
Cut 17	August 25	Isaiah 44:21-23	Israel Is Not Forgotten

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Words of Inspiration

from

The *New King James Version* of the Bible

9

SIDE 1

SIDE ONE: 011089-9A

Cut 1	September 29	Hosea 6:1-6	Call To Repentence
Cut 2	September 30	Titus 3:1-6	Heirs Of Grace
Cut 3	October 1	Malachi 3:1-3	Coming Messenger
Cut 4	October 2	I Corinthians 7:1-5	Principles Of Marriage
Cut 5	October 3	Joel 2:1-2	The Day Of The Lord
Cut 6	October 4	I Corinthians 9:15-20	Pattern Of Self-Denial
Cut 7	October 5	Malachi 3:16-18	Book Of Remembrance
Cut 8	October 6	I Corinthians 15:20-26,28	Last Enemy Destroyed
Cut 9	October 7	Zechariah 9:14-17	God Will Save His People
Cut 10	October 8	2 Corinthians 1:3-7	Comfort In Suffering
Cut 11	October 9	Lamentations 3:22-27,40-42	A Prophet's Hope
Cut 12	October 10	2 Corinthians 4:7-13	Down But Unconquered
Cut 13	October 11	Zechariah 2:1-3,11,15a	Call To Repentence
Cut 14	October 12	Acts 3:2-9	Lame Man Healed
Cut 15	October 13	Isaiah 62:6-7,11-12	Zion's Salvation
Cut 16	October 14	Romans 8:1-6	Free From Sin
Cut 17	October 15	Isaiah 26:12-15	Song Of Salvation

SIDE 2

SIDE TWO: 011089-9B

Cut 1	October 16	I Corinthians 1:26-31	Glory Only In The Lord
Cut 2	October 17	Job 36:24-33	God's Majesty
Cut 3	October 18	I Corinthians 7:10-14,16	Keep Your Marriage Vows
Cut 4	October 19	Job 19:23-29	Job's Trusts
Cut 5	October 20	2 Corinthians 6:14-18	Be Holy
Cut 6	October 21	Deuteronomy 15:7-8,10-11	Generosity To The Poor
Cut 7	October 22	2 Corinthians 8:8-11,13-14	Christ Our Pattern
Cut 8	October 23	Daniel 2:19-23	Nebuchadnezzer's Dream
Cut 9	October 24	Galatians 5:16-17,19-22	Walking In The Spirit
Cut 10	October 25	Deuteronomy 26:16-19	Special People Of God
Cut 11	October 26	Ephesians 2:1-5,8-9	By Grace Through Faith
Cut 12	October 27	Deuteronomy 4:1-2,5-6	Moses Commands Obedience
Cut 13	October 28	Ephesians 5:1-3,5-7	Walk In Love
Cut 14	October 29	Isaiah 28:16-18	Cornerstone In Zion
Cut 15	October 30	Ephesians 6:1-7,9	Children And Parents
Cut 16	October 31	Isaiah 31:4-7	God Will Deliver Jerusalem
Cut 17	November 1	Philippians 1:19-25	To Live Is Christ

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BILL LOWE AND CRIPPLE CREEK AT HOME

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OLD TIME MOUNTAIN SINGING AND PICKIN

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STEREO

BILL LOWE AND CRIPPLE CREEK play and sing in the old style of bluegrass and traditional music of their native land of Kentucky and Tennessee. Having been raised with the music they perform it is easy for them to feel at home with their music and for the mountain people to identify and feel at ease with them. CRIPPLE CREEK was formed in 1979 by Alson Fox, Thurman Rich, Eddie Fox, Connie Rich and Bill Lowe. To further this style of music give them a listen and see if you don't agree, its the real thing!

BILL LOWE traditional mountain singer has played old time and bluegrass music most of his life. Having traveled all over the country performing on T.V. radio, concerts and now a recording artist for Rounder Records. His great love for the music of his native land of Kentucky is unsurpassed. ALSON FOX self taught fiddle player from the mountains of Kentucky. His great love for the fiddle and traditional music of his home-land has stayed with him over 60 years. Foxy is very proud of his Indian blood and has been known to perform war dances right on stage.
THURMAN RICH from Pilot Mountain Tennessee, banjo picker first order. His common heritage comes natural since his dad was an old time mountain fiddler. He says his fondest memories are listening to his father after work, play the fiddle, and many nights he would fall asleep listening to Sally Goodin.
CONNIE RICH daughter of Alson Fox, also has a love for music and inherited her natural talents from her father. She is a school teacher, plays rhythm guitar and sings with the group.
EDDIE FOX son of Alson Fox, inherits his fathers musical abilities since he plays both guitar and doghouse bass.

C.S.R.

SIDE ONE

1. CRIPPLE CREEK - 1:09
2. CINDY - 2:00
3. HOME SWEET HOME - 2:39
4. LONELY TOMBS - 2:55
5. TRAGIC ROMANCE - 3:21
6. COAT OF MANY COLORS - 2:50
7. HOT CORN COLD CORN - 1:40

SIDE TWO

1. HEAVEN LIGHT - 4:00
2. NEW RIVER TRAIN - 2:37
3. JOHN HENRY - 2:28
4. WILD WOOD FLOWER - 2:50
5. OLD JOE CLARK - 2:19
6. WILL THE CIRCLE BE UNBROKEN - 2:06

Special thanks to our #1 fans, Uncle Mat and Mae

INSTRUMENTS

Bill Lowe - Lead Guitar
Thurman Rich - Banjo
Connie Rich - Guitar,
Alson Fox - Fiddle
Eddie Fox - Bass
Luther Hamby - Mandolin

Produced by: CRIPPLE CREEK

Rosin Boy
- Matthew Rich, son of Connie Rich
Photo - Louise Rich
Recorded - April 1981
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CARNIVAL IS
WOMAN
RJKSHUN

CARNIVAL IS WOMAN

SIDE A

1. **JUMP AND WINE**
   Composed by A.Inalsingh • Arranged by A.Inalsingh
2. **FEEL TO PARTY**
   Composed by A.Inalsingh • Arranged by A. Inalsingh
3. **IF YUH GUN UP**
   Composed by A. Welch/ A.Inalsingh • Arranged by P. Goddard
4. **CARNIVAL IS WOMAN (Mega Mix)**
   Composed by A.Welch • Arranged by P.Goddard • Mixed by Cruise Control

SIDE B

1. **CARNIVAL IS WOMAN**
   Composed by A. Welch • Arranged by P. Goddard
2. **FREE AND EASY DANCING**
   Composed by A. Inalsingh/ L.Lewis • Arranged by P. Goddard
3. **DOH STOP DE BACCHANAL**
   Composed by W. Des Vignes • Arranged by L. Paul
4. **GOING CRAZY**
   Composed by A.Inalsingh • Arranged by P.Goddard/A.Inalsingh • Remix by Ian Eligon & Ital D.

Produced By RUKSHUN

Executive Producer Kara Productions

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CPS Records Inc., P.O. Box 16081, Plantation, Florida 33318 (305) 572-8908

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Huntington Stetlon
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Volce Meil: (917) 785-4025
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Kara PRODUCTIONS

R-KP-95-LP

During a 1984 Lion's Convention in Surinam, some of the members of the Seafront Lions Club of Port of Spain took along various instruments, such as guitars, cuatros and percussive instruments and spontaneously performed for the other members. The response was so encouraging that the "musicians" decided that they would stay together and practice since we so pleasantly discovered that we were capable of producing a good, appreciable sound. We were then in the embryonic stage.

The band acquired the name "**See Front Lions Tell-Twlsters**" – "tail-twister" being a term in Lions jargon. We proceeded to play mainly at private Lions Club functions. In time the band grew, our sound improved and we were being contacted to play for public functions. At this point we were forced to change the name of the band to "**Seefront Lions Splesh,**" since they previous name was not acceptable outside of the brotherhood of the Lions Club.

In 1987 the band parted company with the Sea front Lions Club. We changed the name of the group once again because of this, namely "Back in Times." Thus the band was called "**MEMORIES.**" In time the repertoire expanded to include contemporary ballads and soca, and then further transformed to mainly soca with a bit of reggae and ballads. At this point we realized that the band had evolved musically and left its name behind. We were now forced to change the name yet again. We decided on a name which describes the effect our current brand of music has on party goers. Thus **RUKSHUN** was born.

This new name was officially launched in October 1990, together with a single which was recorded for Carnival 1991. This name change and the single called "**DOH STOP DE BACCHANAL**" made for a positive change in the acceptance of the band, becoming an overnight success. The band had a successful Carnival 1991 Season, which included two gigs at the Seat of Soca – SOCA VILLAGE. On Carnival Monday and Tuesday we performed on the road for Neville Hinds and Mas Men Associates' portrayal of "Festival of the Totems." Rukshun had two extremely successful tours to Canada's Caribana in 1991 and 1992, playing to large audiences with very positive responses.

For Carnival 1992 Rukshun played on the road for "Pleasure Players Limited," and for Carnival 1993 played for Stephen Lee Heung's presentation of "Safari."

At present, Rukshun has several videos that are receiving a generous amount of airplay on CSN (Caribbean Satellite Network) operating out of Miami.

RUKSHUN released a mid-year single in July 1993 entitled "**FREE end EASY DANCING.**" This hybrid song marries our own the Soca beat together with the Latin pulse of our neighboring country – Venezuela to produce a "Latin Soca" sound. The song has been receiving a lot of attention on our local radio stations. We also released the single "**Set My Boogie on Fire**" – a song with the roots of a Caribbean rhythm but with a distinguishably groovy feel. This song held the number one spot on our local charts for several weeks.

In 1994 we again played on the road with Stephen Lee Heung. We produced the single "**If Yuh Gun Up**" – a heavy soca number which received a fair amount of attention from our local radio stations. The accompanying video also frequented our local television stations.

Rukshun had the opportunity of participating in Caribana 1994, having the honor of presenting Trinidad & Tobago's culture to the very receptive audiences in Toronto, frequenting venues such as The Island Club and Lamport Stadium.

In the current year of 1995, Rukshun has managed to make an exceptional impression on both local and international markets with the release of the hit single "**Cernivel Is Women,**" (there are two versions – original and remixed), which we proudly played while on the road with Stephen Lee Heung's 1995 presentation "Oceania."

The song "**Cernivel Is Women**" quickly became one of the most popular songs of the Carnival season (being played at every fete and performed by the top bands) and went on to capture the honorable title of Third Place in the local Road March Competition – an achievement of which we are especielly proud. The song continues to build momentum as its popularity spreads across the Caribbean Islands and into North America. The accompanying video frequents local television stations and the Caribbean Satellite Network.

Currently Rukshun is working on the production of its first CD which includes a selection of previous releases together with "**Cernival Is Women,**" a remix of "**Set My Boogie on Fire**" and new matenal.

RUKSHUN PERSONNEL

The band itself is e reflection of Trinidad & Tobago's cosmopolitan society. We have members of varied races, social backgrounds and ages. Our members are all quite musically competent and possess good music sight reading ability.

Lead Vocals	**Peter Ciprieni**
	Cerlene Wells
	Keith Cerimbocas
Guitarist/Beckground Vocels	**Anup Inelsingh (Manegar)**
Bassist	**Sheldon George**
Keyboards (lead)	**Gregory Wong-Fo-Sue**
Keyboerds (rhythm)	**Trevor Benjemin**
Trumpeter	**Kelth Gill**
Trombonist	**Peul Luke**
Saxophonist	**Trevor Cellender**
Percussionist	**Jeck Munro**
Sound Engineer	**Reymon Shepherd**

WITTY WASSY JUMPY



Trinidad

RIO DYNO PREACHER

WITTY WASSU JUMPY



★SIDE ONE

PAN REVENGE (1)
Barnet Henry Composer

BIG SHOT PARTY (2)
Danial Browne - Composer

SOCA ADDICT (3)
Harbert Huggins-Compesoe

★SIDE TWO

I NEED YOUR LOVING (4)
Herbert Huggins - Composer

CALDO CHRISTIAN (5)
Daniel Browne

DBEAH (6)
Barnet Henry

Recorded at -Kenny Phillips Studios
121 Flamingo Ave. Phillipines
San Fernando, Trinidad, W.I.

Phone: 653-1820

★ Arranger - Kenny Phillips

CHORUS
★ Cerl & Carol Jacobs.

Musician
Kenny Phillips
Wayne John
Way ★ Lee Luck
Jason Beptiste-Penist
Kelly Browne

M D PRODUCTIONS
32 Duncan Village,
San Fernando.
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Network by Andy Morris
Graphic by Andrew Vincent

Photography by David Walcott
Album concept by David Walcott

Don't stop de' Bacchanal

0547
$6.95





SIDE A - ***Don't stop de' Bacchanal***
SIDE B - ***Don't stop de' Bacchanal*** - *Version*

Composed by Winsford 'Joker' Des Vignes
Arranged by Leston Paul
Recorded at Sunset Productions
Design by Anthony Boland

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U. S. NAVAL ACADEMY BAND

BRIGADE OF MIDSHIPMEN DRUM AND BUGLE CORPS

NAVAL ACADEMY CHAPEL CHOIR

NAVAL ACADEMY ANTIPHONAL CHOIR

NAVAL ACADEMY GLEE CLUB

UNITED STATES NAVAL ACADEMY

MUSIC OF THE NAVY

The Naval Academy Chapel Choir dates from the early years of Academy history. Down through the years the caliber of this musical organization has achieved national recognition. The Naval Academy Glee Club is also a famous choral group of long standing at the Academy. It draws upon all sources for midshipman membership. The Naval Academy Antiphenal Choir is a comparably new midshipman organization having been founded in 1949.

Professer Denald C. Gilley became Choirmaster at the Naval Academy in 1944 after a distinguished career as an organist, cheirmaster, and cempeser. He obtained his B. Mus. from Oberlin Conservatory in 1928, and his M. Mus. from the Cincinnati Censarvatery in 1933. He has completed graduate studies in many censarvateries. He directs virtually all Naval Academy song groups.

NAVY BLUE AND GOLD ..... **Glee Club**

Navy Blue and Gold has bean the alma mater song of the Naval Academy since 1927. Commandar Roy deS. Horn, class of 1915, first wrote and published the words in 1915, in the LOG. The words were triad unsatisfacterily with several musical themes until 1926 when Professor Joseph W. Cresley, Academy Organist, first performed the words with his own score written in January 1923. This impressive and beautiful alma mater song is sung countless times, including at the end of every football game, by the graduates at Bacculaureate services, and solemnly on Graduation Day.

ANNAPOLIS MEDLEY ..... **Antiphenal Choir and Band**

Arranged by Ch. Mus. Martin DeMey, USNA Band and MU1, Ralph Gambone, USNA Band.

UP WITH THE NAVY

The catchy tuna ef this Navy rally song was takan from a 1929 Montana State University song and set to the words written by Dick Howell. It was arranged by Lowrdes Maury, Jr.

UP AND AT 'EM NAVY

P. B. Klaking, class of 1927, compesed the music of this peppery, fight song. Its sparkling and victorious theme can be heard sung regularly with great gusto by the Brigade, especially with the advent ef the fall football season.

EYES OF THE NAVY (FIGHT, FIGHT, FIGHT FOR THE NAVY)

Beth the words and music of this lively fight seng came from Rear Admiral J. B. McElduff, class of 1920. The title refers to the seldem sung first verse concerning the Navy's air arm as "the eyes of the Fleet" than appropriate to the Navy scouting planes. At the Naval Academy, however, this seng is known almost entirely by its second verse and its popular title "Fight, Fight, Fight for the Navy." This is the versa tho Brigade sings lustily to the song's stirring beat.

THERE'S AN AGGREGATION

The origin of this song is not known. The good humor and drinking-song cadence have insured its popularity, however. "Crabtown-on-the-Bay" is Annapolis, home of the Naval Academy. "Graylegs" refer to the gray-clad cadets of yonder Plain, and the mule as their mascot. It is tradition at the Naval Academy that midshipmen were once scathingly denounced by an irate Congressman as "the spoiled and pampered pets of Uncle Sam."

THE GOAT IS OLD AND GNARLY

The goat, often referred to as "Bill", is the fighting mascot of the Naval Academy. One legend has it that the Naval Academy first adopted the goat as mascot as the midshipmen wore walking up the steep hill to West Point to play the first Army-Navy football game in 1890, by "commandeering" a goat spotted outside a Non-Com's house at West Point. Official files, however, only list the fourth Army-Navy game in 1893 as the occasion for the traditional fighting leadership of our goat. This first goat was named "El Cid" (the chief) and was allegedly brought to the game by young officers from the Cruiser NEW YORK. The West Pointers were defeated 6-4 that day, and Annapolis feted El Cid along with its great football team.

NAVY VICTORY MARCH

This song rings but from the midshipmen marching to and from classes, marching to football games, and at the games themselves. The music was written about 1935 by Lieutenant W. R. Sima, Academy Band Leader. The words were written by Lieutenant Sima and Midshipmen Collins and Martin.

ETERNAL FATHER STRONG TO SAVE ..... **Chapel Choir**

Eternal Father Strong to Save was first written in 1867 by Reverend William Whiting, a clergyman of the Church of England, apparently following an harrowing journey in a terrible Mediterranean storm. It is often considered the Navy Hymn, and is popular in the Hymnals of other navies. The music is popularly known as "Melita" and is by John Bacchus Dykes. Since 1879 this moving prayer hymn has served as a never-to-be-forgotten musical close to Academy Chapel Services.







U. S. N. A. MUSIC GROUP

The United States Naval Academy Band is the oldest musical organization of the Navy in point of continuous service. Established in 1853 by Secretary of the Navy George Bancroft, "A Band of Music" consisting of thirteen men was organized and brought to Annapolis in order to provide music for the Brigade of Midshipmen. The mission of the band as set forth in the original authorization has remained basically unchanged to the present day.

The present complement of 85 musicians provides a variety of musical units for all Naval Academy performances. The marching band in its colorful, ceremonial uniforms leads the Brigade of Midshipmen in pre-game ceremonies at football games, provides musical salutes to visiting dignitaries, and performs at the weekly dress parades. The concert band provides music for the entertainment of the Brigade and visitors to the Naval Academy. Midshipmen and their "drags" dance to the music of Naval Academy dance bands.

The men of the U. S. N. A. band are musicians of the highest professional qualifications, and their versatility in performing every type of music is demonstrated daily in the many varied events at the Naval Academy.

The band's present leader, Lieutenant Max E. Corrick, USN, a native of Boone, Iowa, is the eleventh in a distinguished line of Naval Academy band leaders. He was assigned that position April 1, 1955. The band's assistant leader is Warrant Officer Karl E. Bowers, USN, a native of Fraidensburg, Pennsylvania.

The Brigade of Midshipmen Drum and Bugle Corps was formed in 1913. Since that time they have furnished marching music for the Brigade on almost every occasion. In addition, the "Hell Cats", as they are popularly known, have performed as the feature half-time attraction at many football games. All members and the Corps Commander are midshipmen.

ANCHORS AWEIGH ..... **Band**

This stirring, renowned march-song is entirely a Naval Academy production. While some facts conflict, it appears that Lieutenant Charles A. Zimmerman, Bandmaster of the Naval Academy and Choir Director, who composed a march each year for the graduating class, first wrote this music in 1906 intending that it be used as the 1907 class march. Captain Alfred H. Miles, class of 1907, then midshipman leader of the Naval Academy Choir, wrote the first two verses in time for its use at the Army-Navy football game of 1906. It's "Sails-set-to-the-sky" theme than inspired the Navy team to its first triumph over Army in six long years. This alone, perhaps, could have established the immortal fame of this fighting song. Incidentally, hearsay has it that the head coach of our great rival and sister Academy once asserted covetously, "the only thing I would like from Crabtown is 'that song'." The song was dedicated to the class of 1907, and has attained world-wide favor. Midshipman R. Lovell, class of 1926, wrote the popular last verse in that year.

SEA MEDLEY ..... **Band**

The Band's Sea Medley is composed of three old favorite chanties which tell of the lore of the sea. Of unsure origin, these familiar chanties are in order: Nancy Lee; Blow the Man Down; and Sailing (often called the Sailing Song).

THE THUNDERER ..... **Drum and Bugle Corps**

This rendition is a classic Drum and Bugle Corps number without which no record on the Naval Academy would be complete. The "Hell Cats" play it regularly as they supply the Brigade's marching music at meal formations and parades. It was written in 1889 by John Philip Sousa as the well-known band march. This Drum and Bugle Corps selection is from the march's principal theme.

HANDS ACROSS THE SEA ..... **Band**

John Philip Sousa was a Bandmaster of international reputation and the composer of many stirring marches. In 1880 he became Leader of the U. S. Marine Band and twelve years later organized the celebrated Sousa's Band which toured the world to the acclaim of thousands of music lovers. He composed "Hands Across the Sea" in 1899.

MARINE MEDLEY ..... **Band**

"Semper Fidelis", stirring march dedicated to the Marine Corps, has been combined with the "Marine Hymn", (Halls of Montezuma) in a musical salute to the U. S. Marine Corps, the Navy's own sister service.



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Pelham Goddard

Charlie's Roots

TOTAL Party

THE COLLECTION OF MUSIC ON THIS ALBUM IS DEDICATED TO THE SPIRIT OF LOUIS "JUNIOR" WHARWOOD, THE MAN WHO MADE THE MUSIC LAUGH. FOR YOU, J, "WE COME OUT WITH REAL FIRE THIS YEAR".

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Pelham Goddard

Charlie's Roots

SIDE A

① **Soca Tassa Festival**
Composed by:
Pelham Goddard/David Rudder
Vocals:
Adrian Philbert

② **Non-Stop Fete**
Composed by:
Pelham Goddard/Roger George
Vocals:
Roger George

③ **Out in the Street**
Composed by:
Pelham Goddard/David Rudder
Vocals:
Roger George/Adrian Philbert/ Albert Bushe/David Rudder
Soprano Sax:
Curtis Lewis

Music by: **Charlie's Roots**
Keyboards **Pelham Goddard**
Bass. **Albert Bushe**
Trumpets: **Haydn Robin/Michael Lindsay**
Trombone. **Edward Elliott**
Sax **Leopold Stevenson**
Guitar **Wayne Bruno**
Steel Drum on Savannah Party **Andy Narell**
Drums: **Vonrick Maynard**
Percussion: **Winston Mathew**
Background Vocals: **Albert Bushe/ Roger George/Adrian Philbert/Winston Mathew**
Arranger/Producer. **Pelham Goddard**
Drum Machine Programming & live tassa: **Pelham Goddard**
Many thanks to David Rudder, Andy Narell and Wayne Bruno for their help in making this beautiful album.
Recording & Mixing Engineer **Eric Micheaud**
Executive Producers: **Pelham Goddard/ Peter Samuel/Ellis Chow Lin On**

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16 Milling Avenue,
Sea Lots Industrial Estate,
Port of Spain,
Republic of Trinidad & Tobago, W.I.
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3 Christina Court, Maraval,
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SIDE B

① **Winer Girl**
Composed by:
Pelham Goddard/Roger George
Vocals:
Roger George

② **Savannah Party**
Composed by:
Pelham Goddard/David Rudder
Vocals:
David Rudder

③ **Old Time Days (Medley)**
(R. Nappy Myers)
Steelband Music
(A. Roberts)
Gunslinger
(F. Slinger)
Maria
(Carlton Joseph)
Mr. Fox
Greenface Man
Shaver Man
Vocals:
Adrian Philbert

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TOTAL Party

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TRINIDAD RIO

1 SOCA GOING KILL SOMEBODY (Daniel Brown)
RUM AND COCA COLA (Rupert Grant-Invader)
OLDER WOMEN (Daniel Brown)

2 LOOK WHAT YOU DONE (Lenny Hadaway)
WAITING GAME (Daniel Brown)
SOCA SHANGO (D. Brown-D. League-L. Hadaway)



Lead Vocal: Trinidad Rio (Daniel Brown)
Back Up Vocals: Wendy Harris, Odian "Skunky" Cyrus
Pianist: Winston Jones
Trumpets: Bentley James & Colin Graham (TPT/Flugel Horn)
Bass Trumpet: Simon Gunton
Arrangements: Lenny Hadaway
Brass Arrangements: Bentley James, Lenny Hadaway

Recorded At Nisbett Studios, 10 Amhurst Terrace, London E8
Overdubs & Mixing: The Greenwood Studio (London)
Engineered By Nick Greenwood & Lenny Hadaway
Mastering: Malcolm Davis
Produced By Lenny Hadaway For Flick Records Ltd.
Co-Produced By Trintown Records

Marketed By Flick Records, New Era Music Ltd.,
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Coordinator: Mick Cooper

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Mick Cooper; Lenny Hadaway And Everyone Else Involved;
Richard Austin; John Marcellin.

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78 Craven Park Road
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597 Miller Ave.
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brian saunders
(it's about) time



I dunno, it seemed like a good idea at the time.

Thinking about some of the songs I've written over the past 25 years or so, they seemed to tell a story, they shared a common thread, and... well.. why not? It's not like I had anything better to do. So I talked about it with some friends and nobody called me an idiot. So I talked about it with Johnny Sangster – also a friend, and a friend who has made some freakin' excellent records – and he didn't call me an idiot, either. Maybe making a record would not make me an idiot

So we did it.

Johnny and I poked at the songs for a while. Some were new. Some date way back. Some were played in bands I was in, over the years. One dated way back and was played in bands I was in, over the years – "Stumble Around", written by my dear friend Josh Simon, who passed away ten years ago. They're songs about failings and mistakes, more often than not (the good thing about making the same mistakes, over and over again, is that the songs they inspire are always relevant), and they're songs about time – moments in time, time passing, time as a concept. One of them was flat-out called "(It's About) Time", and, as I considered it, that started to seem like the point: The record, in itself and in its making, it's about time...

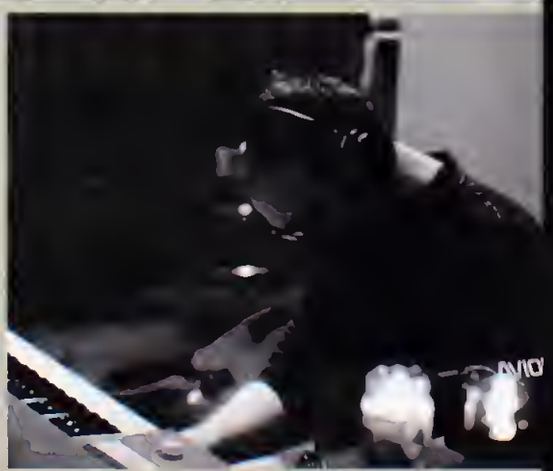
It's about moments, singular and collected, passing and recalled. It's about days and years, sifting through the past, patterns repeating, fresh wounds and ancient history. It's about finality, mortality, endings and beginnings and the thread that unravels as we travel between them. A cynic hears myths in claims of musical catharsis, doubts right up 'til he's there, in the room, listening to the last note ring out.

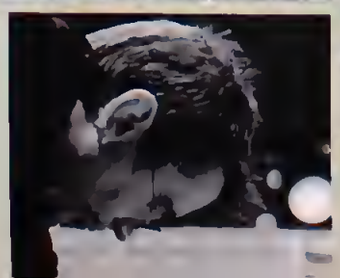
Like I said, it seemed like a good idea at the time.











8 89211 61579 7

Side 1

Happier Times
Nothing At All
A Favor
A Broken Clock
Dearest

Side 2

Stumble Around
The Cradle Robber's Song
Another Day
(It's About) Time

Produced, Engineered, and Mixed by Johnny Sangster.

All songs written by Brian Saunders (Sounds Like Whoop, ASCAP), except "Stumble Around", by Joshua R. Simon.

Brian Saunders - Guitars, Vocals
Eric Eagle - Drums, Drum Programming
Keith Lowe - Electric and Upright Basses
Johnny Sangster - Guitars and Backing Vocals, Percussion
Daniel Walker - Electric and Acoustic Pianos, Organ, Clavinet, Mellotron

With – Barb Hunter (cello), Christopher Foerstel (viola),
Kimberly Jill Harrenstein and Andrew D.B. Joslyn (violins),
Hans Teuber (tenor sax), Stephen Moore (trombone),
Steve Mostovoy (trumpet), and Scott Saunders (additional percussion).

Strings arranged by Barb Hunter.
Horns arranged by Hans Teuber.

Cover Art by Sarah Ryan.
Photographs by Anna Hoychuk.
Design by Shawn Wolfe.

Recorded at Avast! Recording and Crackle & Pop!
Strings and Horns recorded at Hall of Justice.
Mixed at Crackle & Pop!

Mastered by Ed Brooks at RF! Mastering, Seattle, WA.

With humblest gratitude to my family – Lydia, Frank, and Scott – and my friends, including (but not limited to) Lincoln Barr, Eric.Holloway, Creston Lea, John Pizzarelli, Martin Pizzarelli, Diane Nelson, Craig Schneider, Rick Cranford, Bruce Freisinger, Andy, Steve Andersen, and Jack Anderson, plus all the folks who feed me, body and soul, at Delancey and Essex, Little Uncle, Lark, Brimmer & Heeltap, and Manu's Bodega...

For Josh and my Bug.

SOUNDS LIKE Whoop™

Info: www.soundslikewhoop.com

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Side 1

HAPPIER TIMES

words & music by brian k. saunders

just a feeling
staring at the ceiling
count the good times on my fingers
while the feeling lingers

just a moment
a subtle movement
if i knew it was my only
would i be so lonely?

just a notion
a sweet emotion
if i said i love you, baby
would it change things? maybe

and you just smile your crooked smile
and whatever it is is okay
for a little while

just an old man
nobody's old man
measure loneliness in decades
while the memory fades
of happier times

just a feeling
staring at the ceiling
count the good times on my fingers
while the feeling lingers

and you just smile your crooked smile
and whatever it is is okay
for a little while

brian saunders - electric guitar, vocals
eric eagle - drums, drum programming
keith lowe - electric bass
johnny sangster - vocals, percussion
daniel walker - mellotron, clavinet

NOTHING AT ALL

words & music by brian k. saunders

if anyone can tell me, tell me what
what's going on in my head
it's got to be her
only she always knows what I'm thinking
she can tell me what's wrong
i'll tell you what's wrong

everything and nothing at all

it's funny, strange, uncanny, uncanny how
how it's nobody's fault, it's never her fault
it's the time, it's the place, it's the season,
it's the phase of the moon
the time of the month

it's everything and nothing at all

if only when she told me, told me what
what she meant to imply
what i'm meant to infer
were her thoughts and her words
her intentions?
what did she mean?
whatever she said

she said everything and nothing at all

brian saunders - electric guitar, acoustic guitar, vocals
eric eagle - drums
keith lowe - electric bass
daniel walker - wurlitzer electric piano, hammond organ
johnny sangster - percussion

A FAVOR

words & music by brian k. saunders
strings arranged by barb hunter

do me a favor
please don't talk to me again
i've wasted too much time waiting by the phone
and i still love you now and then

out of sight, out of mind
out of sight, out of mind

do me a favor
please don't pass me on the street
i see you walking by, avoiding my eyes
what do you see in the concrete?

out of sight, out of mind
out of sight, out of mind
i don't miss you, but i can't forget you
out of sight, out of mind

do me a favor
please don't think of me that way
don't close your eyes and think,
"if only you were here..."
if only you would go away

out of sight, out of mind
out of sight, out of mind
i don't miss you, but i can't forget you
out of sight, out of mind

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - upright bass
johnny sangster - percussion
scott saunders - percussion
daniel walker - rhodes electric piano
barb hunter - cello
christopher foerstel - viola
kimberly jill harrenstein - violin
andrew d b joslyn - violin

A BROKEN CLOCK

words & music by brian k. saunders

i might be wrong
a thousand times but now and then
it's been so long
i figure this time might be when

i close my eyes
and tell myself it's meant to be
it's not unwise
this one's the one who's meant for me

all this time
and all the ones i could not see
as someone mine
even a broken clock can be right, why not me?

i sat alone
she sang a song i could not hear
if i had known
too far apart to miss so near

i spin the hands
wind the spring and cross my heart
she understands
now is not the time to start

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - bass
johnny sangster - acoustic guitar, electric 12-string guitar, vocals, percussion
scott saunders - percussion
daniel walker - wurlitzer electric piano

DEAREST

words and music by brian k saunders

my dearest, my dear
thinking about you
knowing what may be
not knowing at all
missing you more
than i probably should
wasted days without you
i'm just killing time
until i see you again

my dearest, my dear
so it's come to this
i'm staring at the phone
wishing it would ring
wanting to call
knowing you won't
writing letters i won't send
singing songs that you won't hear

my dearest, my dear
it's snowing again
i know you love it
i love it, too
i hear your laughter
and i smell your skin
your smile might catch my breath
fill my eyes with stars

wasted days without you
i'm just killing time

brian saunders - acoustic guitar, electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
johnny sangster - electric guitar, percussion
daniel walker - hammond organ

Side 2

STUMBLE AROUND

words and music by joshua r. simon
(reprinted with permission)

hey
feel too good to leave here tonight
there's noise and light
made up a drink
call it "kitchen sink"
why put up a fight?

party ho!
the midnighters burn down the town
where will they go?
you won't need memories
depression's around the corner
so is the bar

stumble around, stumble around
more freedom now

peek-a-boo sun
and shadows that fade with the stars
sleep 'til one
as riverside fills up with cars
a good life is led
in somebody's head
never letting them know

truth never told
about that hands that hold
and freedom
freedom to fall like the rain from the sky
under the gun
conveniently sane
no one to blame

stumble around, stumble around
more freedom now
tumbling down, tumbling down
more freedom now
more freedom
more freedom to stumble around

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - upright bass
daniel walker - acoustic piano, hammond organ

THE CRADLE ROBBER'S SONG

words & music by brian k. saunders
horns arranged by hans teuber

she's fresh as a daisy
i'm grizzled and grey
she drove me half-crazy
and i drove her away
the details are hazy
but you know what they say
you can't teach an old dog new tricks
she's half my age, plus six

she's precious as roses
her smiles amaze
i'm striking poses
my heart betrays
what everyone knows is
i've seen better days
and still the clock ticks
she's half my age, plus six

she says she's no flower
but i disagree
so sweet and so sour
she stings like a bee
i wish i knew how her
sting got in me
sometimes you're stuck with what sticks
she's half my age

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
johnny sangster - electric guitar
daniel walker - acoustic piano, hammond organ
hans teuber - saxophone
stephen moore - trombone
steve mostovoy - trumpet

ANOTHER DAY

words & music by brian k. saunders

another day when it might rain
another chance to say, "told you so"
another day when it might rain
another chance to say i told you so

but i'm getting better
the bitter's gone, i threw it away
yeah, i'm getting better
i find a way to get up every day

another day when it might rain
another chance to say, "told you so"
another day when it might rain
another chance to say i told you so

but i'm never lonely
my lovely friends keep the lonely away
yeah, i'm never lonely
i find a way to think so every day

another day when it might rain
another chance to say, "told you so"
another day when it might rain
another chance to say i told you so

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
johnny sangster - electric guitar, percussion
daniel walker - wurlitzer electric piano, hammond organ

(IT'S ABOUT) TIME

words & music by brian k saunders

seems
it's seemingly so
it's about time
she is letting me go
it's about time

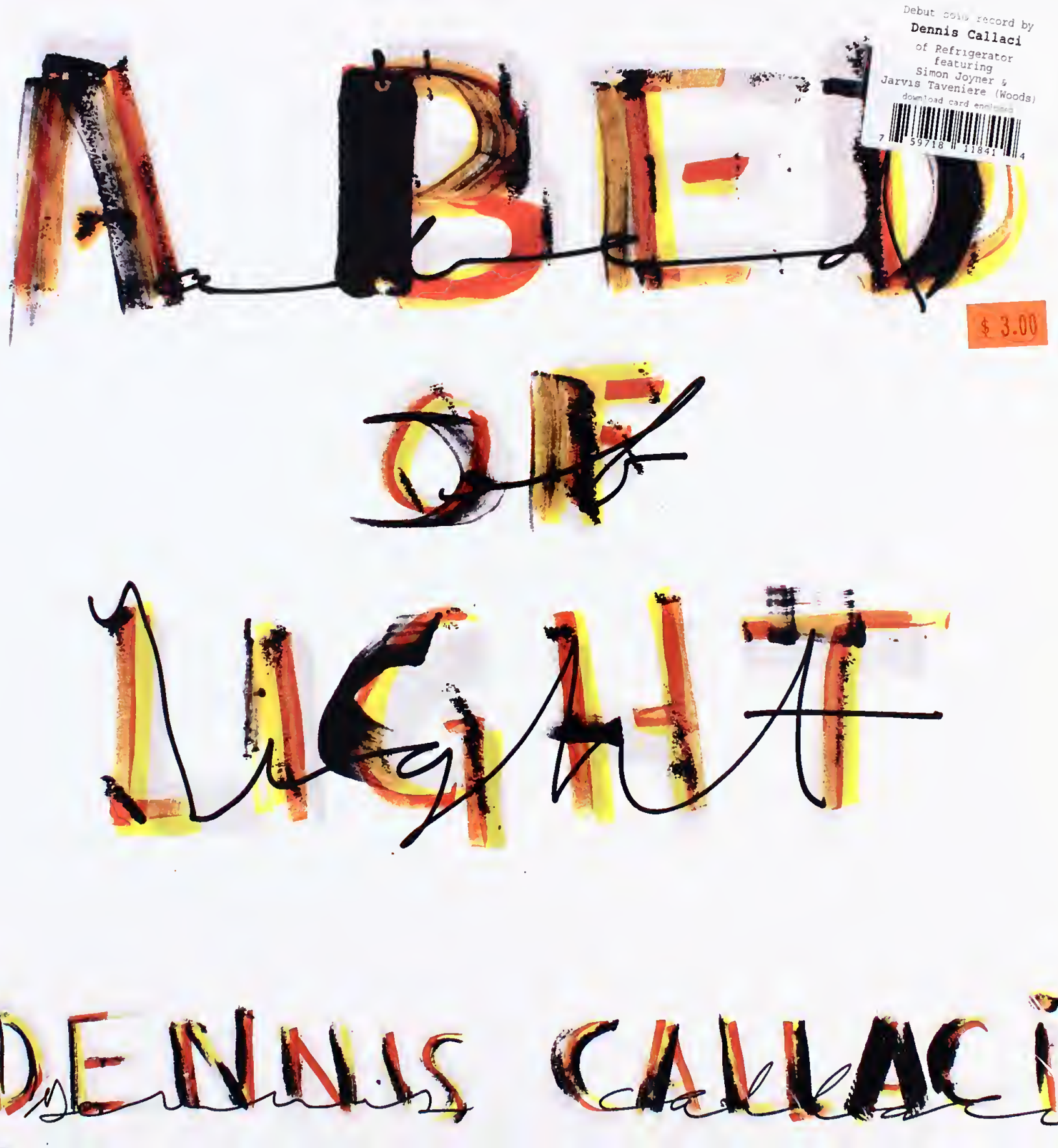
every now and then
she comes around again
it's how i know that it's time

seems
it's seemingly so
it's about time
she is letting me know
it's about time

brian saunders - acoustic guitar, electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
daniel walker - wurlitzer electric piano, hammond organ, mellotron

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Dennis Callaci
of Refrigerator
featuring
Simon Joyner &
Jarvis Taveniere (Woods)
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$ 3.00
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DENNIS CALLACI

THERESA RUSSELL

Birthday Poems

S.O.S.

Keychain Trophy

Unlanding

Arc of a Diver

Faultline

Houdini

In Wait

SHRIMPER PO BOX 1837 UPLAND, CA 91785

MANUFACTURED BY REVOLVER USA

Theresa Russell

Dennis Callaci: Vocals, Acoustic Guitar
Jarvis Taveniere: Bass, Drums, Electric Guitar
Megan Siebe: Cello, Viola, Violin
Mike Friedman: Organ
Simon Joyner: Percussion

Birthday Poems

Dennis Callaci: Vocals, Guitar
Jarvis Taveniere: Drums/Percussion
Megan Siebe: Bass Guitar, Cello, Viola, Violin
Mike Friedman: Organ
Simon Joyner: Piano

S.O.S.

Dennis Callaci: Vocals, Acoustic Guitar
Jarvis Taveniere: Drums
Megan Siebe: Bass Guitar, Violin
Mike Friedman: Pedal Steel Guitar, Organ
L. Eugene Methe: Wurlitzer Piano, Backing Vocals
Simon Joyner: Backing Vocals

Keychain Trophy

Dennis Callaci: Vocals, Acoustic Guitar
Megan Siebe: Cello, Violin, Percussion
Chris Deden: Drums
L. Eugene Methe: Wurlitzer Piano
Mike Friedman: Pedal Steel Guitar

Unlanding

Dennis Callaci: Vocals, Acoustic Guitar
Jarvis Taveniere: Bass, Drums
Simon Joyner: Backing Vocals, Hand Claps, Percussion
David Nance: Electric Guitar
Mike Friedman: Hand Claps, Percussion
L. Eugene Methe: Organ

Arc of a Diver

Dennis Callaci, Vocals, Keyboards, Drum Machine Programming
Megan Siebe: Bass Guitar, Cello, Violin
Chris Deden: Drums
Simon Joyner: Piano

Faultline

Dennis Callaci: Vocals, Electric Guitar
Jarvis Taveniere: Auto Harp
Chris Deden: Drums
Megan Siebe: Cello
L. Eugene Methe: Piano
David Nance: Electric Guitar, Saxophone

Houdini

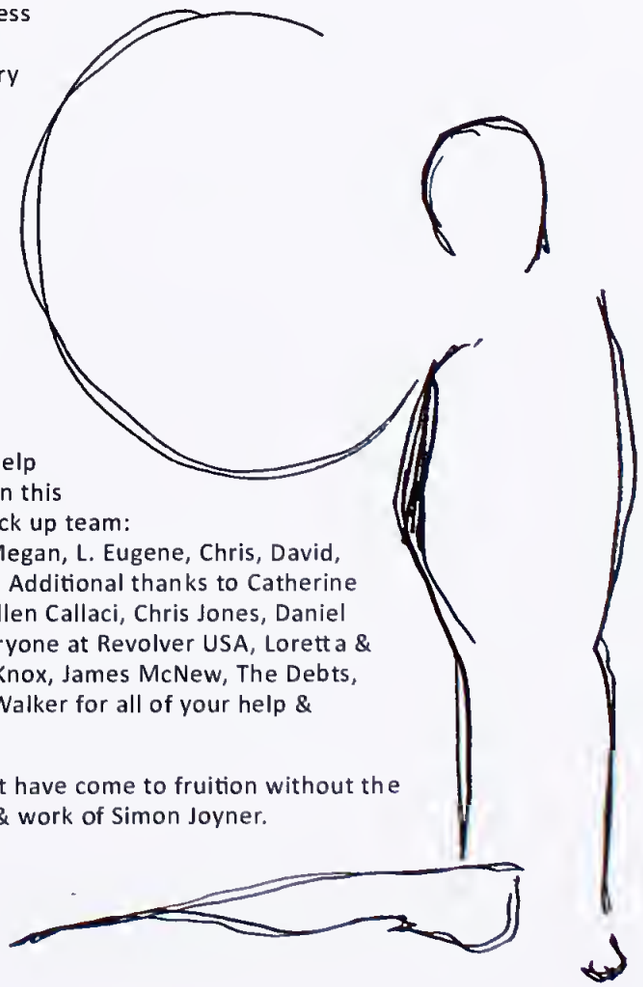
Dennis Callaci: Vocals, Acoustic Guitar
Megan Siebe: Percussion, Backing Vocals
Simon Joyner: Electric Guitar, Backing Vocals
Noah Sterba: Bass Guitar
Mike Marasco: Drums
Kevin Morby: Backing Vocals
David Nance: Electric Guitar

In Wait

Dennis Callaci: Vocals, Acoustic Guitar
Chris Deden: Drums
Megan Siebe: Bass Guitar, Cello, Backing Vocals
Mike Friedman: Pedal Steel Guitar, Organ, Backing Vocals
Simon Joyner: Percussion, Amplifier Shakes, Backing Vocals
L. Eugene Methe: Piano

All songs recorded July 10th & 11th, 2012 in the Callaci dining room in Claremont by Jarvis Taveniere except for "Keychain Trophy", "Arc of a Diver" & "In Wait" recorded live to one track by Dennis Callaci in the Spring of 2015.

All songs feature excess instruments/recordings that were taped February & March of 2016 recorded by Mike Friedman & Simon Joyner. Mixed by Mike Friedman & Simon Joyner. All songs, cover art & liner notes, D. Callaci. Cover layout Mark Givens. Mastered by John Golden at John Golden Mastering.



Thank you for your help in recording & playing on this record to my favorite pick up team: Simon, Mike F., Jarvis, Megan, L. Eugene, Chris, David, Noah, Mike M, & Kevin. Additional thanks to Catherine Guffey, Rael, Henry & Allen Callaci, Chris Jones, Daniel Brodo, Gary Held & everyone at Revolver USA, Loretta & Harmonie James, Chris Knox, James McNew, The Debts, Mark Givens & Nathan Walker for all of your help & inspiration.

This record would not have come to fruition without the unending championing & work of Simon Joyner.

A Bed Of Light

There are always unusual requests. An artist that brings his tattered bench to every performance, the rubbing of hands on a tree stump for luck, the insistence that no red gels be put on any of the stage lights. We had acquiesced to nearly every last one, in our home, every asterisk, every time. Sometimes the far & away went unnoticed, untouched except by the sycophantic entourage, or worse yet, left like a still painting whose only redemption was that, were it food, it could go home with the interns or the pages. Is that what all of this work we were doing was for? Show. Just for show. The lead up to the Sunday performance was no odder than others we had fielded over the last few decades. There was an insistence that the piano be lifted ninety degrees such that the keys would be five foot four inches from the mouth of the stage. A Rube Goldberg device of I-beams dressed in sashes where the metal met the Steinway was to be built on spec by our in-house designers so as to not damage the piano. This was months after the house had been sold out and the contracts had been triplicate signed. Didn't we already have a deal? Sure, but no deal is sealed. Sickness can be feigned, there was that kid whose stomach was supposedly pumped of pop rocks & jewelry, nearly his entire savings was walled within him. Upper intestinal blockage, Crohn's disease, abdominal trauma; a feat so great that it is still not to be believed even all these years later. You going to do it, the accountant purrs? You do this, then what won't you do? This was no stranger than anything else that we had agreed upon for the sake of a performance. You recall that magician missing a midriff? wasted in the parking lot spitting up cough syrup & night train? Was fine come show time, was fine.

The piano, in the jaws of a drywall-less shark, up there on our stage awaits. A microphone resting in the cup of a six foot one inch stand, boomless, straight. The base of the piano on one of those dreadful Crosby, Stills & Nash nylon knock off Persian rugs. It was all we had, there were no directives in writing for a particular rug. This going to be some Nigel Kennedy bullshit firework display to make up for the lack of inspiration? Anyone can get a haircut, slap on a wallet, burn through six lovers in a day. Who do we have today? Someone better than Caruso, or Lenya or an orchestrated twelve piece alluvial plane landing nightly with stomach rotted worms, stillborn kidney shaped coughs in a kleenexed trash tin, it's gotta be as good from near as faraway. Better that than some blue plate blank Marsalis or Kennedy honored George Thorogood Marshall Plan estate sale. I had been a water boy; my kids had been gofers, my family & friends fetchers of non-necessity for years. None of this fazed any of us. Not the 10 year old or his sixteen year old niece, not the nun or twenty one year old soundman we got on the cheap, not the librarian nor the Libra photographer that kept our poster boxes dated up to now. Go on ahead; I always give up my seat. Show me what you can do. Show me what you can do.

Up she goes, dream, come, dream, come, come, dream, dream come, come. She tears in with a B flat into a C major. At first, just the pounding, attack of the strings. Excited, they are making the other keys sound, the ones that have yet to be hit. A chorus of approval from the high E when the low E sounds. You could close your eyes then, you should have—you can see it better with your ears. Gates up & open? From the first dozen or so rows you soon, then from afar easily, could see bits of fingernails flying in the mothen spotlight. I thought guitarists and pianists kept their fingernails cut close to the quick then, I had never seen opaque fingernails a few inches long on the ivory. More flecks of dendris in the nightclub limes, was it dirt carved off the keys, a trick then like water on a snare, glitter on a tom? Entire keys were carved from the instrument, digging in deep to the lower intestines, the mid-range down to the knee of the bass. Tendons pulled from a wax encasing. Little half dead wasps crawling in the air, stilled soon upon landing, unwinding. lifted, lifted, becoming, lifted until nothing was landing no more. Call off tomorrow, the bailiff screams. No need for any more exhibits or excuses or rings of keys. A bed of light, I have been blessed with this eve. The pianist steals a bow, then goes back to work cutting the last of the teeth from the jaw of the grand. A backpack and a spiral notebook. A thumbnail set list on a napkin. When I leave, you can claim these as souvenirs. This is what I am paid for so handsomely.

DS-847

Barbara Carroll



"At The Piano"

RECORDS

Barbara Carroll

"At The Piano"

Side One

1. **Dream Dancing** 7:41
   (Cole Porter; Chappell & Co./ASCAP)

   A relatively obscure Porter song from the musical "YOU'LL NEVER GET RICH".

2. **Emily** 7:27
   (J. Mandel/J. Mercer; Miller Music/ASCAP)

   One of those haunting Johnny Mandel ballads. From the film "THE AMERICANIZATION OF EMILY".

3. **Soon It's Gonna Rain** 4:16
   (H. Schmidt/Tom Jones; Chappell & Co./ASCAP)

   From "THE FANTASTIKS". Often performed as a ballad, I played it more up-tempo in this version.

4. **A Child Is Born** 5:20
   (Jones Wilder, D'Accord Music, Inc./ASCAP)

   A beautiful waltz composed by trumpeter Thad Jones, to which Alec Wilder later added touching lyrics.

Side Two

1. **What Time Is It** 7:35
   (Barbara Carroll; Barcol Music/ASCAP)

   An original composition which is an exploration of the blues played in different time signatures — 5/4 time, 3/4 time, and the more traditional 4/4 time. Changing times, and changing moods — hence, the title!

2. **My Song** 8:16
   (Keith Jarrett; Cavelight Music/BMI/AMRA)

   A lovely tune composed by the gifted contemporary pianist.

3. **A Gal In Calico** 3:25
   (Schwartz/Robin; Warner Bros./BMI)

   This is a kind of 1940's big band tune from a film entitled "THE TIME, THE PLACE AND THE GIRL".

4. **A Little Warm** 5:27
   (Barbara Carroll; Barcol Music/ASCAP)

   This composition was intended to create a nostalgic and tender feeling. Because of it's reflective mood and fade-away ending, it seemed appropriate as the final selection on the album...

When a jazz pianist is accustomed to accompaniment from other instruments, playing solo piano can be living dangerously!

Suddenly there is no sympathetic bassist to provide a velvet cushion on which to float — no dynamic drummer to play the perfect offbeat accent at the unexpected but appropriate moment — no inspired guitarist to spur one on to flights of fancy. There you are -- all alone -- soloist and rhythm section combined!

So — since it is risky — and difficult — why is it appealing to the performer?

Because the possibilities are infinite and exciting. Because of the fact that there are no other musicians to be considered, there is unlimited freedom to explore the instrument — to "get into" the piano to a greater degree. And that's what I've attempted to do with this collection of songs.

This is my fifteenth album, and my first as a soloist. Recording these tunes was great fun for me — but then, it usually is fun when I am where I really love to be — *"at the piano"*...

Thanks to Bert for his constant help, invaluable advice and continuous encouragement...

Barbara Carroll

Recorded at Columbia Studios, 30th St. N.Y.C.
April 14, 15, 16 & 17, 1980
Engineer — Frank Laico
Mastering Engineer — Dave Ellsworth--KM Records
Editing — Art Tendy
Producer — Barbara Carroll
AN ALBERT MARX PRODUCTION
Album Design — Lenora Hennessy--KM Records
Cover Photo — Jack Mitchell
Management — Bert Block, Ridgefield, CT.
Barbara Carroll is an artist "in residence" at
Bemelman's Bar, Hotel Carlyle, New York, N.Y.
Barbara Carroll — Steinway Piano Concert Grand "D"

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STEREO
CS 8705

STEREO
"360 SOUND"

MONAURAL—CL 1905

COLUMBIA

VOLUME I

TONY BENNETT

AT

with Ralph Sharon and His Orchestra

CARNEGIE HALL

RECORDED LIVE

JUNE 9, 1962



© COLUMBIA RECORDS 1962

STEREO "360 SOUND"

Stereo *360 SOUND* represents the ultimate in listening enjoyment. Every aspect of recording activity has been carefully supervised by Columbia's engineers and craftsmen, using the very latest electronic equipment. Stereo *360 SOUND* creates the effect of surrounding the listener with glorious, true-to-life **active** sound. It is as if one were sitting in the first row center at an actual performance.

Columbia's studios have been designed with uniform sound characteristics and are equipped with sixteen-channel consoles and custom-calibrated multi-track tape machines engineered and built to Columbia's own specifications. The microphones used are chosen for their individual sound properties depending upon the orchestration, the artist and the concept of the producer of the recording. Some of the microphones are: the Sony C37A, Telefunken-Neumann's U67, U47, M49B, KM54A; KM56, the AKG's C60, C12 and Electro Voice 655C. Only high-output tape affording maximum signal to noise ratio is used. Such tape, of great tensile strength and thickness, additionally aids in the elimination of print-through and reduction of distortion and hiss.

The reduction of the original multi-track tape to the final master tape is performed on editing consoles hand-tooled by Columbia's engineering staff to accommodate any number of channels. The transfer of master tape to master lacquer is made via a Westrex or Ortolon cutter installed on a Scully lathe equipped with automatic variable pitch and electronic depth controls. Before production is begun, a master pressing is compared to the final tape (A-B checked). It is only after the recording has passed this critical test that Columbia's engineers give the final approval for manufacture, secure in the knowledge that each Stereo *360 SOUND* disc will have the same full-bodied, multi-dimensional sound as that originally recorded in the studio.

Produced by
Ernie Altschuler

TONY BENNETT AT CARNEGIE HALL
Recorded Live June 9, 1962
With Ralph Sharon and His Orchestra

COLUMBIA

*Stereo—CS 8705
Monaural—CL 1905

VOLUME I

- LULLABY OF BROADWAY
- JUST IN TIME
- ALL THE THINGS YOU ARE
- STRANGER IN PARADISE
- LOVE IS HERE TO STAY
- CLIMB EV'RY MOUNTAIN
- OL' MAN RIVER
- IT AMAZES ME
- FIREFLY
- I Left My Heart IN SAN FRANCISCO
- HOW ABOUT YOU
- APRIL IN PARIS
- SOLITUDE
- I'M JUST A LUCKY SO AND SO



Tony listens to the record playback with Columbia Records Producer, Ernie Altschuler.



Bongo and conga drummer, Candido, gets the beat from Tony.



Conductor, Ralph Sharon, in rehearsal.



Tony chats backstage with Columbia Records engineers.





Three flashes of the Bennett personality captured during this concert.



THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

VOLUME I

SIDE I — LULLABY OF BROADWAY—M. Witmark & Sons (ASCAP)	2:05
JUST IN TIME—Stratford Music Corp. (ASCAP)	4:07
ALL THE THINGS YOU ARE—T. B. Harms Co. (ASCAP)	3:00
STRANGER IN PARADISE—Frank Music Corp. (ASCAP)	2:57
LOVE IS HERE TO STAY—Chappell & Co., Inc. (ASCAP)	2:00
CLIMB EV'RY MOUNTAIN—Williamson Music, Inc. (ASCAP)	2:08
OL' MAN RIVER—T. B. Harms Co. (ASCAP)	2:40
	18:40

SIDE II — IT AMAZES ME—E. H. Morris & Co., Inc. (ASCAP)	2:51
FIREFLY—E. H. Morris & Co., Inc. (ASCAP)	1:03
I'M SAN FRANCISCO—General Music Pub. Co., Inc. (ASCAP)	3:37
HOW ABOUT YOU—Leo Feist, Inc. (ASCAP)	1:00
APRIL IN PARIS—Harms, Inc. (ASCAP)	3:11
SOLITUDE—American Academy of Music, Inc. (ASCAP)	3:29
I'M JUST A LUCKY SO AND SO—Paramount Music Corp. (ASCAP)	2:15
	16:37

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SP 403

Sears

The Romantic Moods of Gordon Jenkins



Yours The Loneliest Love Town Wee For The Wont Of A Star Vaya Con Dios Rome
My Shawl Love Drifted & Dreaming To Each His Own Does Your Heart Beat For Me? My Reverie

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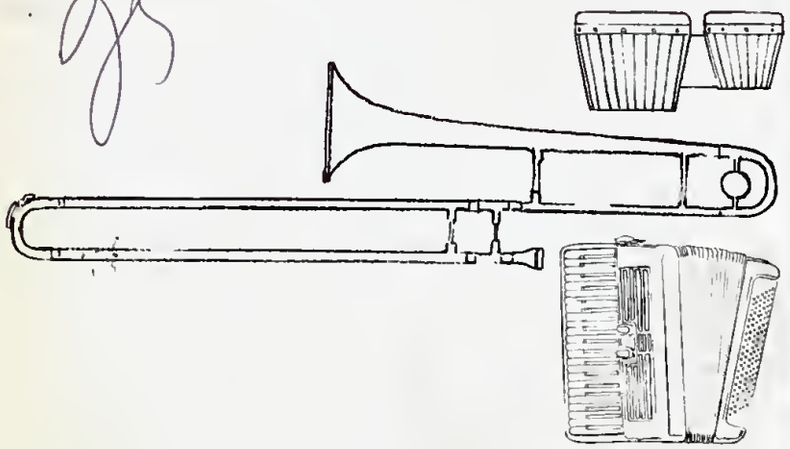
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The sharpness and clarity of the woodwinds —
The strength and vibrancy of the brass —
Tha dynamic praaance and intimacy of tha voicaa.

These hallmarks of Seers Authentiphonic Trua Dimensional Sound ara your tickats to a naw experience in listaning pleasure.

We acknowladge with appreciation tha cooparation and aaistence of many distinguished recording companies in praparing these selections from their catalogs for this Ra-Releese.

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Gordon Jenkins

SIDE 1

YOURS (E. B. Merka)	3:04
THE LAMP IS LOW (Robbins Music)	2:46
TIME WAS (Peer International)	2:44
FOR THE WANT OF A STAR (E. B. Merks)	2:36
ARRIVEDERCI ROMA (Reg. Connelly)	3:18

SIDE 2

MY SILENT LOVE (Famous Music)	3:22
DRIFTING & DREAMING (E. H. Morris)	3:12
TO EACH HIS OWN (Peramount)	2:36
DOES YOUR HEART BEAT FOR ME? (Mills Music)	2:47
MY REVERIE (Robbins Music)	2:46

Gordon Jenkins has added a new dimension to the world of music on records. As composer, conductor and arranger, Jenkins has aimed to bring all the possibilities of symphonic richness to his interpretations of popular music.

Jenkins has succeeded in beautifying "pop" music with a flawless taste and a striking imagination. He has brought resonance and elegance to his orchestrations by means of full violin sections and massed sections of brass and woodwinds, but without sacrificing the lilting qualities required by romantic ballads.

Jenkins has travelled a fascinating route from being a ukelele strummer in a St. Louis speakeasy during the 1920s to becoming one of the top maestroes on the contemporary music scene. Born in Webster Groves, a small town in Missouri, Jenkins first began playing the uke in high school. Soon after he won a vaudeville contest conducted by Cliff Edwards (known as "Ukelele" Ike) and that convinced him to dedicate his life to music.

Jenkins quickly demonstrated his talent for learning almost any instrument he picked up. He played organ, piano and accordion professionally during his early years. Jenkins, however, made his early reputation as an arranger for numerous top bands, including Paul Whiteman, Isham Jones, Benny Goodman and Vincent Lopez. Jenkins, perhaps, is best known for his composition, "Manhattan Tower," a tone poem to New York. In this album, Jenkins has woven the same kind of musical spell around some superlative melodies. Here is the Jenkins sound at its most magical.

HERMAN SCHOENFELD
Music Editor of Variety

(Printed in U.S.A.) G A

Distributed by Sears, Roebuck and Co.



THE COMMUNITY COLLEGE SINGERS

Live At VASSAR COLLEGE

GREGORY HOPKINS,
SHEILA SMITH and EVELYN SIMPSON
Assistant Directors

CLAYTON WHITE
Music Director and Conductor



STEREO

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THE COMMUNITY COLLEGE SINGERS
LIVE AT
VASSAR COLLEGE



The Community College Singers is an amateur choral group sponsored by Community College of Philadelphia. Under its music director, Clayton White, the choir has established a tradition of the finest choral singing through regular performances in concert in the Greater Philadelphia area, at Carnegie Hall in New York City, at the Academy of Music in Philadelphia, as well as on concert tours throughout the Eastern and Southern United States. The Community College Singers is the principal chorus for National Opera Ebony and have received laudatory reviews for their expressive musicality and versatility in interpreting works from the standard choral, oratorio, and operatic literature as well as jazz, musical theatre, contemporary gospel, and popular music.

Soprano	Tenor	Alto	Bass
Patricia Hall	Kenneth Hilliard	Juanita Blake	Drew Bellinger
Brenda Howell	Gregory Hopkins	Eva Bruno	Lerone T. Bonner
Victoria Huggins	Peter Maggitti	Ernestine Cox	George Fisher
Aleah Hyman	Marlon Robinson	Carolyn Harmon	Ezra Hampton
Carolyn Little	Frank Wells	Jacquelyn Johnson	Darryl Holmes
Hermyonne Lester	Timothy Wilson	LeTretta Jones	Marc Jenkins
Willie Mae Ross		Olinia Palmer	Osyande Kalitiv
Deborah Weaks		Virginia Smith	Alexander Philmore

Evelyn Simpson, *Piano*
Richard Tate, *Bass Guitar*
Fred Berman, *Drums*
Clayton White – *Music Director and Conductor*
Site recording by John Lynch
Remix and mastering engineer, Michael Rogalski
Photography by Victor Fried
Produced by Clayton White

For Information Contact:

COMMUNITY COLLEGE SINGERS
Community College of Philadelphia
34 South 11th Street
Philadelphia, Pennsylvania 19107
(215) 972-7340

Side A

1. CORNER OF THE SKY (From Pippin) – arranged by Clayton White
   Virginia Smith, soloist
2. WALK HIM UP (From Purlie) – arranged by Clayton White
   Ernestine Cox, soloist
3. A PORTRAIT OF DUKE ELLINGTON – arranged by John Cacavas
   SOPHISTICATED LADY
   SATIN DOLL (Timothy Wilson, soloist)
   MOOD INDIGO
   SOLITUDE
   IT DON'T MEAN A THING (Osyande Kalitiv, soloist)

Side B

1. JOY IN THE MORNING – Edwin Hawkins
   Vicky Huggins and Patricia Hall, soloists
2. GOOD AND FAITHFUL SERVANT – arranged by Joy Simpson
   Frank Wells and Patricia Hall, soloists,
3. I'M COMING HOME LORD – Andrae Crouch
   Marlon Robinson, soloist
4. WATCH YE THEREFORE – arranged by Joy Simpson
   Gregory Hopkins, soloist

Design and Typography by Recorded Publications, Camden, N.J. 08105



Hank Crawford

TENEMOS ALGO BUENO

TENEMOS ALGO BUENO
IMAGINACION
BAJA A LA TIERRA
CANCION DE NAVIDAD
SOLO NUEVAMENTE (NATURALMENTE)
NO SE
SOY UN TIPO DE SUERTE
UN PAIS DE MARAVILLA INVERNAL
UNA PEQUEÑA LAGRIMA
ARREGLOS Y DIRECCION
DON SEBESKY Y BOB JAMES

PARAISO RECORDS
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MONO ESTEREO

HANK CRAWFORD

"TENEMOS ALGO BUENO"

LADO 1

1. **TENEMOS ALGO BUENO**
   (We got a good thing going) (6:00)
2. **IMAGINACION**
   (Imagination) (3:15)
3. **BAJA A LA TIERRA**
   (Down to earth) (3:25)
4. **CANCION DE NAVIDAD**
   (The christmas song) (3:38)
5. **SOLO NUEVAMENTE (NATURALMENTE)**
   (Alone again - naturally) (3:30)

LADO 2

1. **NO SE**
   (I don't know) (4:20)
2. **SOY UN TIPO DE SUERTE**
   (I'm just a lucky so and so) (6:55)
3. **UN PAIS DE MARAVILLA INVERNAL**
   (Winter wonderland) (3:35)
4. **UNA PEQUEÑA LAGRIMA**
   (A little tear) (3:33)

SAXOFON ALTO: HANK CRAWFORD.

BATERIA: BERNARD PURDIE.

BAJO: RON CARTER - GORDON EDWARDS (en "Tenemos algo bueno" y "No sé").

GUITARRA: GEORGE BENSON - CORNELL DUPREE (En "Un pais de maravilla invernal" "Canción de navidad" y "Solo nuevamente").

ORGANO Y PIANO ELECTRICO: RICHARD TEE.

PIANO ELECTRICO: BOB JAMES (En "Un pais de maravilla invernal", "Canción de navidad" y "Solo nuevamente").

VIBES-CAMPANILLAS: PHIL KRAUS.

PANDERETA: ART JENKIS.

VIOLIN: MAX ELLEN - PAUL GERSHMAN - HAROLO KOHON - HARRY LOOKOFSKY - JOE MALIN - DAVID NADIEN - ELLIOT ROSSOFF - IRVING SPICE.

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ILTRAGRAFICA SACIFI

INDUSTRIA ARGENTINA

Santiago

FELIU

Vida





SUPERMERCADO DEL DISCO

CBS
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LADO 1

1. **AYER Y HOY ENAMORADO** (canción)* 4.19
2. **AMIGO DIBUJO** (canción)* 3.12
3. **BATALLAS SOBRE MI** (canción)** 3.05
4. **PALOMAS POR LA VIDA** (canción)* 5.01
5. **CARTA Y SUERTE DE TENER A GUNILA** (canción)* 4.38

LADO 2

1. **PARA BARBARA** (canción) 4.18
2. **VIDA** (canción)** 4.26
3. **CUANDO EN TU AFAN DE AMANECER** (canción) 3.02
4. **SOLO ARCO IRIS** (canción)* 4.25
5. **DE CUALQUIER MODO** (canción)* 4.03

Santiago Feliú



Arreglos:
** Oriente Lopez*
*** Pablo Menéndez*

Dirección musical: Oriente López

Productor: Nelson Vila

Técnico de grabación: Jerzy Belc

Diseño gráfica: Daniel Cortondo

Coordinación gráfica: Juan C. Orel

A Santiago Feliú, o "Santi", casi la hemos visto crecer, como persona y como trovador. Antes de conocerlo en esta faceta, sabíamos de sus primeras andanzas por los cuartos de Vicente, su hermano mayor y también trovador, y ya anhelábamos quererlo allí. En una de esas "descargas troveras" de gente joven —donde Santiago era el más joven— el encuentro, guitarra en mano, al fin se produjo. Aunque el mismo quehacer artístico me ha hecho coincidir con Santiago en innumerables ocasiones, me sobran aun varios dedos de las manos para contar las años que hace de eso, y por eso puedo rescatar aquella grata impresión de entre otras muchas. Aquel día le escuchamos, casi de estreno, "Batallas sobre mí", entre otras canciones que él había compuesto con anterioridad a ésta y otras inmediatamente después. Nos dimos cuenta de que "Santi" había crecido, de que había librado una verdadera batalla interior buscando su propia perfil creativo y de que esa "Batallas..." particularmente, marcaba un hito importante en su vida, en su modo de asumir la canción y la guitarra. Aunque, o decir verdad, ya desde que tomó por primera vez una guitarra en sus manos lo hizo de una manera muy peculiar...

Sucede a veces que los fotógrafos o los diseñadores cometen el error de imprimir al revés el negativo de una hermosa toma de un guitarrista *derecho*, y el resultado es que contemplamos un guitarrista supuestamente *zurdo*. Pero Abi y Sebastián no se equivocaron. No hay error. Santiago toca "a la zurda"... ¡por partida doble! El coloca la guitarra para tocar con su mano izquierda y formar las notas y acordes sobre el diapasón con su mano derecha, ¡pero no le cambia el orden a las cuerdas! Las deja "a la derecha"! Así le quedan los bajos "abajo" y las agudas "arriba".

He visto antes a otros o algún otro guitarrista zurdo tocar *así*, pero en la que alcanza mi experiencia, ninguno que lo hiciera *así de bien*, llenando tanto el espectro de posibilidades del instrumento y eso, claro, con una técnica que ha tenido que inventarse él solito. A la primera impresión suele dejar atónito a todo el que pueda entender un poco lo que él se trae, precisamente, *entre manos*. Esa forma de *guitarrear* genera algunos timbres especiales y un "sentimiento" armónico propios que han marcado la creación de Santiago y que él ha ido desarrollando en sus composiciones posteriores. En este, su primer LP, esto puede palparse significativamente. Pero hay más, están presentes las distintas fuentes que han alimentado su manantial creativo: la música pre-renacentista europea, raíces comunes o disímiles culturas latinoamericanas, sanas influencias de sus "antepasados" de toda la trova cubana, algo de *rock* sinfónico, algo de *country music*, y algo de rítmica quebrada e improvisación melódica que él ha ido encontrando por diferentes caminos. Las acertadas orquestaciones de Oriente López y de Pablo Menéndez, así como los montajes ideados por el propio Santiago, contribuyen a resaltar estas aristas de su "musicón".

Aquí está felizmente plasmado el mundo de Santiago, con sus "amigos que dibujan soles", con amores de ésta y otros tiempos, con sus fantasías, ansiedades y decisiones, con sus urgencias de justicia y belleza "para todos". Sobre la canción hay o vemos mucho que *contar*, pero siempre será más la que hay que *cantar*. Para eso está aquí la voz fresca y sonora de Santiago Feliú —de este mismo "Santi" que hemos visto crecer como gente y crecerse como trovador—, en estas canciones donde nos muestra su sensible descubrimiento de la *vida*, donde le rinde un homenaje íntimo y colectivo a la *vida*, y donde hace, de esta manera, una hermosísima y convincente defensa de la *vida*.

Raúl Nieola

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INDOOR PLAY *For a Rainy* DAY

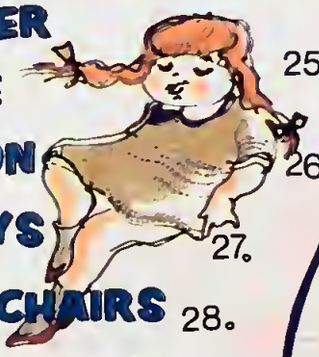
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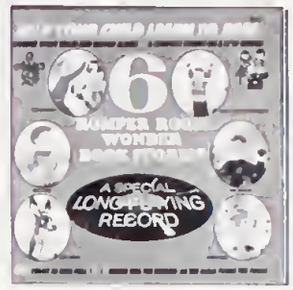
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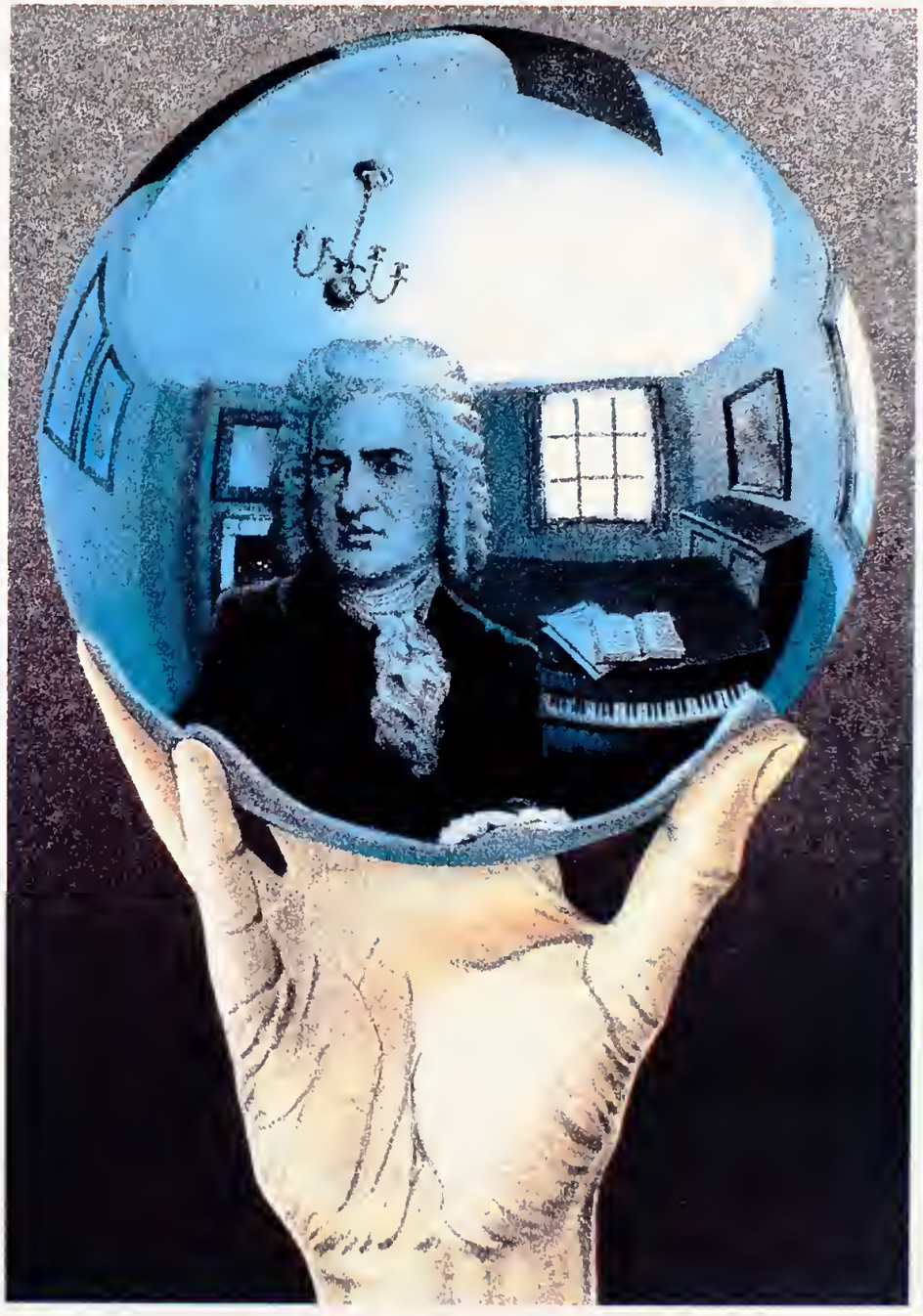
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THE PLAY BACH TRIO



Jacques Loussier – *Piano*



André Arpino – *Percussion*



Vincent Charbonnier – *Bass*

SIDE ONE
CONCERTO IN F MINOR
– *Allegro*
– *Largo*
– *Presto*
PASSACAGLIA IN C MINOR
PARTITA IN E MAJOR

SIDE TWO
PASTORALE IN C MINOR
VIVACE *(from Concerto in C minor BWV 1062)*
GAVOTTE IN B MINOR
MINUET IN G MAJOR

Instead of Gershwin or Porter or whoever, Loussier has always taken Bach as the starting point for his jazz, but his genius is that he never drowns the subtlety of the original music, but by some miracle enhances it. In the same way that The Modern Jazz Quartet infused their jazz with baroque music, Loussier marvellously infuses Bach's music with his jazz.

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J.S. Bach – arrangements and production by J. Loussier
Sound Engineer. Patrice Quef assisted by Joelle Bauer and Claude Le Louarn
Digitally recorded at: STUDIO PLUS 30, PARIS
Published by Soupirs
Personal Manager to Jacques Loussier: Caroline Shott, Alma Music
Sleeve Design & Artwork by The Artifex Studio

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PAT ON THE BACK

11/13
11/14
$ 1.00 9



YEAR OF THE BABY

A GOOD LIFE
THIS SIMPLE KISS
GROW
CULT TENDERNESS

Pat On The Back Is:

DAVID MICHAEL JAHN
guitar voice words

ALEC
drums

CHRIS
alto and tenor saxophone

WITH
MATTHEW GRUENBERG ■ FRETLESS BASS
MICHAEL DENEEN ■ TICKLING THE IVORIES
HAERYUNG SHIN ■ BACK UP VOCALS ON A GOOD LIFE
WILLIAM GARRETT ■ TUSK STROKING

PRODUCED ■ WILLIAM GARRETT
ENGINEERED AND MIXED ■ MICHAEL DENNEEN AND WILLIAM GARRETT
ASSISTANT ENGINEER ■ JOHN LUPFER
RECORDED AND MIXED ■ Q DIVISION

APPRECIATION:
MR. JAHN FOR THE SUPPORT FROM THE START
ROBERT FRIPP FOR THE TEACHING AND TUNING
AND OEDIPUS FOR MAKING US STOP AND THINK

COVER CONCEPT AND PHOTO ■ DAVID AND ALEC
GRAPHICS ■ TOM SAULNIER FOR THE ART DEPT.

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MADE IN CANADA

GEORGE BENSON

wea



DAME LA NOCHE

AMOR POR AMOR * FUERA DE BROADWAY * EL ANIMD DE MDODY * DAME LA NOCHE
QUE TIENES EN MENTE * DINDRAH, DINORAH * DANZA DE AMDR * ESTRELLA DE UNA HISTORIA * AFFAIR DE MEDIANOCHE * APAGA LA LUZ DE LA LAMPARA



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GRABADO Y REMIXADO POR BRUCE SWEDIEN

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LADO 1

Que tienes en mente
Tracy Chatler y
(Stan Bla ke)

You can never know
What's stopping in someone
else's mind
Deep beneath the ice
May beat another ana loud
heart
May be what's keeping
us apart
I wish we haren't sold

Cero
What's on your mind
Are you looking for
anybody new
Have seen the way
I look at you

It you don't let it show
We may never know
Just what's on your mind

Sometimes you can tell
that long
It doesn't always take
Look ing at you to tell
Baby, I don't think I'm wrong

Something's going on
And I can't you feel it too
I can feel it coming through
Tell me that I'm right

Reapite coro

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(ACM) (BMI) Leeds Music
Corp. (ACM) (ASCAP)
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George Benson Guitarra y
voz con
Louis Johnson, bajo
John Robinson, Bateria
Greg Phillinganes, Piano elec-
tricke Fender Rhodes
Clare Fisher, Yamaha YC 30,
piano acustico, piano electrico
y programacion sinte-
tizador
Michael Boddicker,
Sintetizador
Percusion de Costa
Paulinho da Costa
Jerry Hey, Trompeta
Larry Williams, Saxo, flauta
Flauta
Arreglos de cuerdas y
vientos por Jerry Hey *
Arreglos rítmicos de
Arreglos por Quincy Jones

Grabado en Warner Bros. Studios
Director artistico
Mary Chatler

Dame la noche
(Rod Temperton)

Whenever dark is fallin'
You know the spirit of the
party starts to come
alive
Until the day is dawnin'
We can throw out all the
Blues and all the city
lights
'Cause there's music in
the air
And lots of lovin' ev'rywhere
to give me the night

You need the evenin' action
A piece to dine, a glass of
wine, a little late
romance
It's a chain reaction
We'll see the people of the
world comin' out to dance
'Cause there's music in
the air
And lots of lovin' ev'rywhere
to give me the night

So come on out tonight and
we'll keep the others
On a ride through paradise
And if you feel all right then
We can be lovers
'Cause I see that starlight
look in your eyes
Don't you know we can fly
Just give me the night
Give me the night
Give me the night

And it we stay together
We'll feel the rhythm of the
evenin' takin' us up high
Never mind the weather
We'll be dancin' in the
street until the
Mornin' light
'Cause there's music in
the air
And lots of lovin' ev'rywhere
to give me the night

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George Benson: Guitarra, voz
Lee Ritenour: Guitarra
Abraham Laboriel: Bajo
John Robinson: Bateria
Herbie Hancock: Piano
eléctrico
Richard Tee: Sintetizador,
Bajo
Michael Boddicker:
Sinterizador
Paulinho da Costa:
Percusion
Patti Austin, Give Grey,
Jocelyn Allen, Tom Behler, Jim
Gilstrap: Acomp. vocal
Jerry Hey: Trompete
Kim Hutchcroft: Saxo,
flauta
Larry Williams: Saxo, flauta
Arreglos de cuerdas y vientos
por Jerry Hey *
Arreglos ritmicos por Rod
Temperton y Quincy Jones
Arreglos vocales por
Rod Temperton

Gente se mirar
(Paul Williams e
Ivan Lins)

From too much talk to
silent touches
Love touches
When ours emotion takes
the moment
Turn up the quiet
Love wants to dance

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George Benson Voz
Lee Ritenour Guitarra
acustica
Abraham Laboriel, Bajo
Fender Rhodes
Carlos Vega, Bateria
Arreglos rítmicos por
Quincy Jones y Lee Ritenour

Amor por amor
(Red Temperton)

Remember the days when
we never had a dime
And our dreams seemed a
million miles away
But we made it, baby
facin' the bad times
with a smile
Here we are, and we're
growin' stronger day
by day

Coro:
'Cause we got love times
love, it's always there for
us to share
And girl, it sure feels good
to know you're by my side
'Cause we're just two high
hearts that beat as one,
forever on
With love times love to keep
us satisfied everynight

So my lady, whisper the
words I love to hear
Cuddle up, and I'll make you
feel all right
'Cause I need you, baby to
carry me on through all
the years
So come on baby close the
door and dim the lights

Repetición coro

And there ain't no one in
this world tonight
Can change my point of view
So come on, girl, and hold
me tight
The way you always do
With love times me and you

Acomp vocal:
Love is multiplying
Keeping us high
You know we'll
never be divided
Everything's right
(Girl, I'm thinking
about you)

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George Benson: Guiterre, voz
Louis Johnson: Bajo
Abrahem Laboriel: Bajo
John Robinson: Baterie
Greg Phillinganes: Teclados
Paulinho da Costa: Percusión
Patti Austin, Give Grey,
Jocelyn Allen, Tom Behler,
Jim Gilstrap: Acomp. Vocal
Jerry Hey: Trompete
Kim Hutchcroft: Sexo,
flauta
Larry Williams: Sexo, flauta
Arreglos de cuerdas por
David Foster y Jerry Hey *
Arreglos da vientos dor
Jerry Hey
Arreglos rítmicos y vocales
dor Rod Temperton

Alejar la tristeza
(Rod Temperton)

Don't you know that
Love is the greatest thing
Ever dream that's ever
crossed my mind
Only you can make the day
end right

Coro:
So turn out the lamplight
Lay by my side
Love me tonight
Turn out the lamplight
Just you and I
And we'll let the world go
spinning by

Don a day when problems get
me down
And though the years may
make me old and gray
Darlin', you'll still take my
breath away
'Cause time can't change
the warmth
Inside your smile

Reapite coro

And I need is you and I'll
get by
All I need is you and I'll
love we found

It's nice to think about the
future
Turn out the lamplight
Just dream for a while
And we'll let the world go
spinning by

Reapite coro

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Louis Johnson: Bajo
Abrehem Laboriel: Bajo
John Robinson: Baterie
Greg Phillinganes: Teclados
Paulinho da Costa: Percusión
Patti Austin, Give Grey,
Jocelyn Allen, Tom Behler,
Jim Gilstrap: Acomp. Vocal
Jerry Hey: Trompete
Kim Hutchcroft: Sexo,
flauta
Larry Williams: Sexo, flauta
Arreglos de cuerdas por
David Foster y Jerry Hey *
Arreglos rítmicos dor Rod
Temperton

Amar es una locura
(Rod Temperton)

You're the one I've been
waiting for
Ever since I've been born
You're the one I've been
waiting for
Ever since I've been born
Ever since I've been born

Coro:
Love is crazy
Love is crazy
Love is crazy
Love is crazy

Love is crazy
Love is crazy
Love is crazy
Love is crazy

Love is crazy
Love is crazy
Love is crazy
Love is crazy

GEORGE BENSON ES INDISCUTIBLEMENTE UNO DE LOS ARTISTAS MAS IMPORTANTES DE NUESTRO TIEMPO. PRODUCIR MUSICA DE SU CALIBRE ES LA MAYOR ASPIRACION DE CUALQUIER PRODUCTOR. PERO PARA MI SIGNIFICA MUCHO MAS QUE ESO. ESTE ALBUM Y EL TALENTO DE GEORGE HICIERON REALIDAD TODO LO QUE IMAGINE CUANDO ELEGI EL NOMBRE QWEST RECORDS Y ES LA CELEBRACION DE UN SUENO QUE ME HA LLEVADO GRAN PARTE DE MI VIDA EL CONSEGUIRLO. PERO ANTES QUE NADA PERMITAME EXPRESAR MI ESPECIAL AGRADECIMIENTO Y AMOR A MO OSTIN POR AYUDARME A TRAER ESTE BEBE AL MUNDO.

SE LLAMO QWEST POR DOS MOTIVOS, EL PRIMERO, SIENDO MUSICA DEL OESTE, ME HA PARECIDO SIEMPRE UN LUGAR DONDE LA LIBERTAD CREATIVA HA FLORECIDO PLENAMENTE. COMO AQUELLA TIERRA FERTIL DONDE LA CREATIVIDAD DE LAS IDEAS TRIUNFA Y LAS FRONTERAS TRADICIONALES CAEN. QWEST DEBERIA SER UN LUGAR DONDE CADA GRABACION TUVIERA ESA MAGIA ESPECIAL QUE HACE POSIBLE LA TRASCENDENCIA DE LA MUSICA A TRAVES DEL TIEMPO; MUSICA QUE LLEGA TANTO AL CUERPO COMO AL ALMA. SERIA UN LUGAR PARA GENTE QUE AMA TRABAJAR EN EQUIPO DANDO LO MEJOR DE SI MISMOS. . . SERIA UN LUGAR PARA GENTE QUE NO HAGA CATEGORIZACIONES EN LA MUSICA Y QUE DISFRUTE ESTA ARRIESGADA EMPRESA. GEORGE BENSON ES UNO DE ESOS ARTISTAS IMPARABLES QUE SE HA INTRODUCIDO CON CON MAYOR FUERZA EN LAS MAS ALTAS ESFERAS MUSICALES. NO TODO ARTISTA QUE HA LOGRADO EL RECONOCIMIENTO Y SUCESO EN UN GENERO ESTA DISPUESTO A DESPLEGAR SU TALENTO ANTE DIFERENTES AUDIENCIAS. EXACTAMENTE ESO FUE LO QUE GEORGE HIZO Y MUCHA GENTE PUEDE HOY DISFRUTAR DE SU MUSICA.

EL SEGUNDO MOTIVO, ES EL SIGNIFICADO LITERAL DE LA PALABRA QWEST "EMPRENDER UNA AVENTURA". ESTO ES LO QUE LA MUSICA ES, PORQUE NINGUN ARTE SE PUEDE BASAR EN LO QUE HA SIDO.

SI GEORGE NO HUBIESE CANTADO NUNCA EN SU VIDA, SU GUITARRA LO PODRIA HABER HECHO POR EL Y A NADIE SE LE HUBIERA OCURRIDO QUE PODRIA FALTAR ALGO. PERO EL CANTÓ Y ESTE DISCO NOS DEMUESTRA QUE ES AÑOS LUZ MEJOR SER NO SOLO UN GUITARRISTA SINO TAMBIEN SER UN CANTANTE. SE PRUEBA A SI MISMO COMO UN INTERPRETE DE INMENSA VERSATILIDAD Y SENSIBILIDAD QUE TOCA LA GUITARRA. PARA MI ESE CRECIMIENTO Y ESA BUSQUEDA SON LO ESENCIAL. POR TODO ESTO PUEDO DECIRTE, GEORGE, QUE AMO TU INTEGRIDAD ARTISTICA, AMO TU TALENTO Y AMO TU MUSICA

Y TE AGRADEZCO POR SER EL PRIMER QWEST

QUINCY JONES



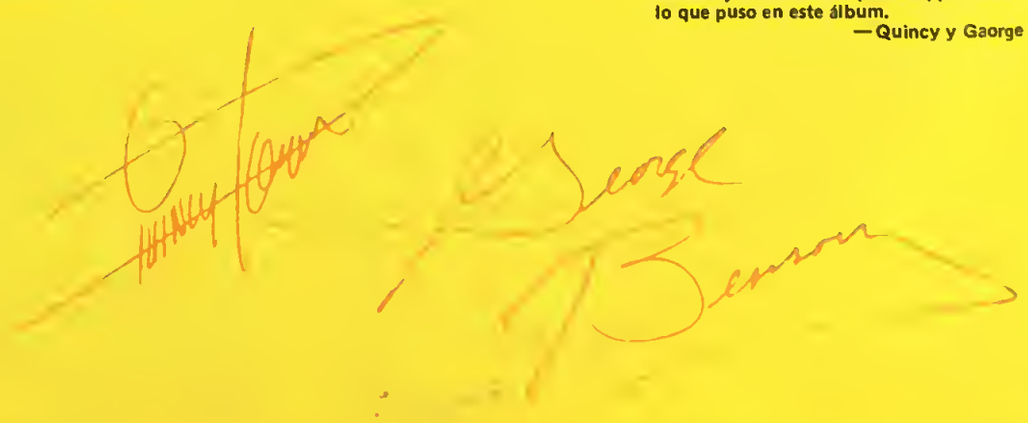
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Georga Duke aparece por cortesía de Epic Records.
Gracias de George Benson - un saludo especial para todos los nuevos mùsicos que están llegando a la escena musical agregando frescura y nuevas ideas qua son siempre bianvenidas.
Gracias a Lea Ritanour, un hermoso mùsico y una harmosa persona, por todo lo que puso en este álbum.

—Quincy y Gaorge



THE LATIN BIT / GRANT GREEN

Johnny Acea / Piano
Wendell Marshall / Bass
Willie Bobo / Drums
Potato Valdez / Conga
Garvin Masseaux / Chekere

STEREO
THE FINEST IN JAZZ SINCE 1939

84111 BLUE NOTE



PHOTO/DESIGN/REID MILES

BLUE NOTE

BLP-4111/84111

THE LATIN BIT
GRANT GREEN

GRANT GREEN, guitar; JOHNNY ACEA, piano; WENDELL MARSHALL, bass; WILLIE BOBO, drums; POTATO VALDEZ, conga; GARVIN MASSEAUX, chekere.

MAMBO INN
BESAME MUCHO
MAMA INEZ
BRAZIL
TICO TICO
MY LITTLE SUEDE SHOES

ALTHOUGH Grant Green didn't arrive in New York until the summer of 1960 and although he didn't start recording for Blue Note until a few months later, his ascent to recognition was so swift that by 1962, he was an easy winner of the New Star guitar category in *Down Beat's* International Critics Poll. Among the reasons for the quickness of Grant's impact on other musicians and on critics is the refreshingly direct nature of his style. Technically assured, Grant avoids, however, bravura displays of digital expertise. With maximum economy of means, he drives into the core of whatever tune he's enlivening, and unravels a series of uncommonly uncluttered variations. As Dan Morgenstern has summarized Green's appeal, "His sound is full and singing, his conception clear and lucid."

The details of Green's odyssey into jazz are available in the notes to his four previous Blue Note sets (*Grant's First Stand*, Blue Note 4064; *Green Street*, Blue Note 4071; *Grantstand*, Blue Note 4086; and *Sunday Mornin'*, Blue Note 4099). Briefly, he was born in St. Louis, June 6, 1931, and was a professional musician by the age of thirteen. Among St. Louis-based groups with which he worked were those led by Jimmy Forrest, Jack Murphy and Sam Lazar. Lou Donaldson heard Grant on one of his tours, recommended him to Alfred Lion of Blue Note, and accordingly, Grant's recording career began.

Since arriving in New York in 1960, Grant has played frequently in Harlem at such rooms as Bronker's as well as occasionally on the road. One disappointment Grant has experienced since basing himself in New York is the scarcity of jam sessions. He is of the vintage tradition of jazzmen who like to play at any provocation; and although he is still searching for more after-hours opportunities to swing, Grant is able to bring the essence of free-wheeling playing for kicks to his public appearances and his recording dates. As has been evident on his albums, Grant is devoid of the constricting self-consciousness which afflicts some jazzmen in a recording studio. In fact, wherever Grant Green is, a jam session — whatever else it's called — is underway. As Dan Morgenstern wrote after watching Grant in an uptown club, "What first strikes the listener about Grant Green's playing is its remarkable relaxation. Sitting on the stand, eyes closed and legs crossed, Green seems utterly absorbed in his music, unfazed by the loud conversation and laughter at the bar." Similarly, when he makes recordings, Grant plunges so fully into the music at hand that the result, as you will hear, is undiluted improvisation.

It is because of Grant's remarkably consistent ease in many varieties of material, that this album of jazz with a Latin tinge becomes so seamless a blending of Latin idioms and blues-loced, modern mainstream swinging. The opening *Mambo Inn*, once popularized by George Shearing, has an engagingly unpretentious theme which Grant states simply before launching into a resilient, extended solo which emphasizes, to begin with, the unusually mellow, non-abrasive sound Grant gets from his guitar. There is, moreover, an unerring sense of structure so that Grant flowingly builds to continually fulfilling climaxes. Johnny Acea's forceful playing is followed by Grant's return with the kind of incisive solo which calls to mind his statement that "I don't listen to guitar players much. I dig horn players." And there is in his attack and conception a sinewy link to horn practices. It was Charlie Parker, incidentally, who was a particularly seminal influence on Green as was also, of course, Charlie Christian.

The more lyrical, reflective *Besame Mucho* receives here one of its most glowing, unhurried interpretations on record. Grant is one of those jazzmen who can play a melody almost straight and yet by means of his particular sound and thrust, he indelibly personalizes the line. After the theme has been unfolded, Green's paraphrases are marked by another of his characteristics — a bracing definiteness of attack. There is no holding back of emotion or groping for identity in Grant's work. Each solo announces itself as, "This is Grant Green, and this is how *I* feel right now."

Worth focusing on here and in the other tracks are the incisiveness and lucidity of Johnny Acea, a veteran jazzman who started in the late 1930's as a trumpeter, switched to tenor, and finally became established as a pianist with Eddie "Lockjaw" Davis, Dizzy Gillespie's 1950 big band, Dinah Washington, Cootie Williams, Illinois Jacquet, and in recent years, often as a free-lancer.

The familiarly buoyant *Mama Inez* emphasizes Grant's capacity for communicating irresistible high spirits. There is a great amount of joyfulness in Grant's playing, a degree and depth of pleasure in the very act of making music that puts him in the tradition of the ebullient improvisers of the swing era. Grant considers himself, as his elders regarded themselves, an all-around musician. "A musician," he points out, "should be able to play anything when the situation calls for it." And with this pride in professionalism, there is in Grant's approach to jazz a pervasive delight in continually challenging oneself to animate each tune as fully and forcefully as possible. In this case, when a song calls for sensuous playfulness, Grant plunges into that groove with customary zest.

Brazil is infused by Grant with the same kind of uncomplicated ardor. Adding to the heat on this track and throughout the album is an especially well-integrated rhythm section. Along with the firmly pulsating bass of Wendell Marshall, Willie Bobo's crisp drumming and the penetrating conga accents of Potato Valdez, there is the additional flavor of Garvin Masseaux's chekere, an African shaker (listen to its particular stimulus behind Grant during *My Little Suede Shoes*).

One major mark of a confident jazzman is his ability to transmute the most previously unpromising of tunes into a spirited illustration of the essence of what used to be called "hot" playing. An especially apt — and danceable example — is the way *Tico Tico* is enlivened here. Begun with what one British reviewer has called Grant's "deceptive simplicity," the tune is gradually elasticized, intensified, and finally lifted out of its usual interpretative framework into a powerful but sunny essay in distilled swinging. Grant's solo — with its supple rhythmic play — is one of his most infectiously easeful on record.

My Little Suede Shoes first became known to jazz partisans of the time through Charlie Parker's version of it. Grant finds the appealing theme entirely opposite to his own forceful but more eupeptic temperament, and renews the song with relaxed gusto. If any one quality can be said to most completely identify Grant Green's playing, it is warmth — a spontaneous, seemingly bottomless, enveloping warmth which makes this "Latin bit" a journey into the unalloyed pleasures of improvising over a steaming rhythm section.

—NAT HENTOFF

Cover Photo and Design by REID MILES
Recording by RUDY VAN GELDER

GRANT GREEN IS ALSO FEATURED ON THE FOLLOWING BLUE NOTE ALBUMS:

BLP 4064 GRANT'S FIRST STAND — GRANT GREEN
BLP 4066 HERE 'TIS — LOU DONALDSON
BLP 4068 FACE TO FACE — BABY FACE WILLETTE
BLP 4069/70 UP AT MINTON'S — STANLEY TURRENTINE
BLP 4071 GREEN STREET — GRANT GREEN
BLP 4080 WORKOUT — HANK MOBLEY
BLP 4082 UP AND DOWN — HORACE PARLAN
BLP 4084 STOP AND LISTEN — BABY FACE WILLETTE
BLP 4086 GRANTSTAND — GRANT GREEN
BLP 4098 BLUE AND SENTIMENTAL — IKE QUEBEC
BLP 4099 SUNDAY MORNIN' — GRANT GREEN
BLP 4107 PREACH BROTHER — DON WILKERSON
BLP 4108 THE NATURAL SOUL — LOU DONALDSON

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Riddareare

KWABENA STYLE

REGGAE FEATURE BY RAYMOND 'GLAZIER' SMITH



Rudareare Kwabena Style

Lead Vocals
GLENN KWABENA DAVIS

Personnel

Lead Vocal	Raymond Glazier Smith
Backup Vocals	Nunsey Dumeele, DK Dyson Leslie S. Milliner & Raymond Smith
Band	John Harley (Leader & Trumpet) Cliff Aderson (Trombone), Jeff Medina (Guitarist), Leslie S. Milliner (Keyboard), Bryce Sebastien (Bass), Courtenay Wynter (Saxophone) Funk Gumbs (Synthesizer) Michael Thomson (Drums)

Arranger	Funk Gumbs
Engineer & Mixing	Julian Herzfeld
Mixing Consultan	Wayne Parris
Sound & Special Effects Consultant	Wayne Parris
Photographer	Casmore E'Bas
Cover Design	Casmore E'Bas
Typesetting	Supreme Printing & Universal Litho
Recording Studio	Power Play N.Y.
Coiffure	Archibald Christian & Dawin Newton
Executive Producer	Arikwa Productions, Inc. Dennis Howell & Glenn Davis

Casmore

Producers	Debra Francis & Georgia H. Gottlied
Management Contact	Wayne Chinnery- 718-467-3784
Publisher	Bruce Brewster Music, Ltd. ASCAP
Master	KK Mastering Labs
Jackets	Universal Litho, Hialeah, Fla.
Record Manufacturer	Magnum Records, Miami, Fla.

Grateful appreciation is ex[illegible] to Eldred "Edgie" Christian, Leona Watson, Adrian Lans, James & Vivian Bennerson, [illegible] Bryant, Tony Brown, Eric Christian II, Leroy Gottlieb II, Wayne & Eisle Chinery, De[illegible]Wilma & our Daughter Detra Akyewa, Dana Orie, and many others whose thoughts and actions brought about these lyrics and melodies. Their encouragement strengthe[illegible] the passion to complete this project.

This album is dedicated to:
- Caroline Agathe Davis my mother, who was my first singing inspiration and first guitar teacher;
- Euken A. Fredericks, Sr. my second & most signal guitar & composing teacher, my big brother by example & my friend;
- Ulysses H. Howell Sr., a man whose daring, kind & adventurous nature inspired his children to be likewise.

LP- 22824

A Mind To Live For Jesus

REV. ROBERT SMITH, JR.
and Dorothy Wilson



A Mind To Live For Jesus

REV. ROBERT SMITH, JR. and Dorothy Wilson

Dorothy Smith Wilson was born in Pensacola, Florida on February 7th, 1953 to the loving parents of Rev. and Mrs. Robert Smith, Sr. Being the fourth child of ten children, Dorothy has several testamonies of what God has done in her life.

Dorothy is married to Mr. Tyrone Wilson, Sr. and have two children, Tracy Denise and Tyrone Wilson, Jr. They are in the military and this gives her an opportunity to sing the gospel all over the world.

Giving God the praise I would like to thank him for the earthly father He has provided me with that told me of the Heavenly Father and His unchanging hand of love, forgiveness and all needs and righteousness he promised to supply.

With dedication, I would like to say to the children and teenagers all over the world, "don't wait until it's too late." God has so much to offer you that no one else on this earth could. He has enough Love to give you that every thing else in life will fall in place. He's standing at the door of your heart waiting on you to invite Him into your heart to take control.

To my family and Mrs. Sarah F. Carter for seeing such a change in me to write the song, "Can't You See The Change In Me". May God bless you with many of the Blessings I've found in Him.

Special thanks to my brother (Bob) for all his support and love as a result I was able to do this album with him.

To Mr. Sammy Stevens for the songs and support, as a result I've learned to lift my voice higher and louder to glorify the Lord. Words cannot express my feelings for the two of you. May God grant you both and the other musicians an extra blessing from on high.

To all the suffering people of the world in jails and nursing homes.
Love and Prayers

Robert Smith, Jr. is the son of the late Dr. Robert Smith, Sr. and Ollie Mae Smith. He was born in Pensacola, Florida on October 10, 1951.

Rev. Smith began his ministry at the Mt. Lily Baptist Church of Pensacola, Florida on January 10, 1965. On moving to Birmingham, Alabama with his family in August of 1967, Robert found a wide field of opportunity. He began as pastor of the Eastern Star Baptist Church of New Castle; Mt. Tabor Baptist Church of Brent; First Baptist Church Mason CIty; and Bethel Baptist Church of Pratt City.

One of the high points of Rev. Smith's ministry was the pastorate of Bethel Baptist Church, Pratt City Birmingham, Alabama, where his father was pastor until his death on May 10, 1975, and Robert became pastor of this inspired fellowship. During his seven years at Bethel he received many awards and honors. So successful was his work at Bethel, when the people of Detroit needed a man that could inspire and lead through powerful preaching and political involvement in the tradition of the late Rev. C.L. Franklin, Robert was called to pastor the historical New Bethel Baptist Church. On June 29, 1982 with his wife of 13 years, Cynthia Perkins Smith, his daughters, Sherigue age 10, Terigue and his son, Conteridge age 8, moved to Detriot, Michigan.

Rev. Smith has recorded several albums and these include:
"Jesus Will Come In The Time Of Trouble"—Willie Lee, Producer.
"When God Does Something Big" —Willie Lee, Producer
"Wholeness For Brokeness"; "Humpty Dumpty"—Johnny Blackman, co-producer; "The Mess In Noah's Ark" Ms. Irene Ware Co-producer
"The Prodigal and His Brother" — Jeff Dixon, Producer.

This is the first singing album for me and I would like to thank my sister, Mrs. Dorothy WIlson, who is the executive producer and co-artist.

Also many thanks to Mr. Sammy Stevens who produced and played the keyboards for us. To our photographer, Al Stewart, and the staff of I.C.W.

SIDE ONE Rev. Robert Smith, Jr.

I've Got A Mind To Live For Jesus 3:28
Father Forgive Them 2:28
writer — Robert Smith
Be Happy Said The Lord 5:30
writer — Robert Smith
Bow Down — Live 6:48
writer — Robert Smith

SIDE TWO Dorothy WIlson

Can't You See The Change In Me 3:18
writer — Sarah F. Carter
I'm Going Through 3:52
Traditional
What A Blessing In Jesus I've Found 5:33
writer — Sammy Stevens
All Because I'm Saved 3:20
writer — Sammy Stevens

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MUSICIANS
Sammy Stevens - keyboards/strings
Vernon (cornbread) Wright - Bass
Otis Gould - Drums

Photographer - Al Stewart
Executive Producer - Dorothy Wilson

Recorded at Haywood Studios, Atlanta, Ga.
ENgineer - Haywood Tucker
Remix - Haywood Tucker/Sammy Stevens

LoPhilBo Publishing, Inc. — % Dorothy Smith Wilson
19301 Warrington — Detroit, Mi. 48221

REV. ROBERT SMITH, JR., Pastor
New Bethel Baptist Church
Detriot, Michigan

Para Norma,
Con mucha cariño,
Carolina

04.33.13
$ 2.99

CAROL SUDHALTER

HEY THERE

JACK WILSON • GLENN RICHMAN • TOOTSIE BEAN



CAROLINA RECORDS RECORDED LIVE AT SONNY'S PLACE; SEAFORD, L.I. AND THE JAZZ CENTER OF NEW YORK

CAROL SUDHALTER

JACK WILSON • GLENN RICHMAN • TOOTSIE BEAN

HEY THERE

RECORDED LIVE AT SONNY'S PLACE, SEAFORD, L.I. AND THE JAZZ CENTER OF NEW YORK

The music herein is its own reward, and doesn't require explanation. Once you've begun listening to it, however, you'll doubtless want to know more about Carol Sudhalter.

This is her debut recording. Debut, however, is an unfortunate descriptive; it doesn't reflecl the roots, influences or seasoning that made this album a bright entry for your library.

Music was a pervasive force in the Sudhalter home in Newton, Mass. Her father, Albert Sudhalter, was a prominent alto saxophonist in the New England area. "We had many 78-rpm records at home. I was weaned on Bix solos." The family included brother Richard, a formidable trumpeter on the New York scene who has written the definitive work on Bix Beiderbecke; and brother Jimmy who played saxophone. "My father played with Eddie Duchin al the Statler in Boston, with Bobby Hackett, and he played lead alto in the big bands of the swing era. He had a rich, classical sound. Pablo Casals once called him over to his table and told him he sounded strikingly like a cello."

Carol remembers large, swinging jam sessions in the basement and on the lawn, in her teens. "I didn't play jazz then, but I was absorbing it." She was taking piano lessons from age 7 to 14. Retaining a keen interest in music, she took up choral singing during high school and college. "When I decided to take up flute in my last year of college, all the jazz started coming out."

The saxophone came later, after her father's death in 1975. She bought a tenor sax first, then an alto, and finally a baritone. "I really fell in love with the baritone. It brings out a lyrical quality in me that I aspire to."

In 1978, she moved to New York to join a band called Latin Fever, playing tenor and flute. When il disbanded a year later, she decided to lead her own group. That choice evolved into the present formation, with Jack Wilson, Tootsie Bean and Glenn Richman.

"I was thrilled when Jack agreed to work in my group, because I admired him. I learn from working with him; he's had vast experience with big and small bands, and as Dinah Washington' s accompanist. Tootsie is a natural drummer. His time is even, he's always listening, and unlike many drummers, he's sensitive to the flute. Glenn is a fine, energetic bass player. I went to great lengths to find him after hearing him at a New York club."

Carol feels a particular affinity to the six lunes on lhis album, all recorded during performances at the Jazz Center of New York and al Sonny's Place, a Long Island jazz club. "Like, 'That's All.' I was floored by the beaulliful lyrics and the concepl of not wanting somelhing material from a person. And 'Hey There'—the version by Rosemary Clooney from the '50's—really moved me. 'How About You' came directly from Sinatra, with the bounce in it. I particularly love thal line 'I like potato chips, moonlighl and motor trips'—one note becomes a great variety of notes!"

"My playing has been influenced mosl perhaps by Sinatra—lhe swing, lhe phrasing, the lyricism; his execution of the words. He shows me how to play a melody. Next for me was Bix—those solos stayed in my head since I was a tol. Other influences have been Django Reinhardt, Billie Holiday's and Louis Armstrong's singing; my father's sax playing, and a jazz violinist from Boston named Dick Wetmore."

Altogelher, they have helped her nourish an original sound, bursting lo make this debut recording. It's a bright window on a rich performer.

—Stuart Troup









SIDE A

1. **SATIN DOLL** **7:05**
2. **HEY THERE** **8:06**
3. **OUT OF NOWHERE** **5:58**

SIDE B

1. **HOW ABOUT YOU** **5:51**
2. **THAT'S ALL** **9:15**
3. **MITCHELL** **5:17**

Carol Sudhalter	—flute, baritone and tenor saxes
Jack Wilson	—piano
Glenn Richman	—bass
Toolsla Baan	—drums
Engineer:	Rick Applegate
Posl-Production:	Malcolm Addy
Cover Pholo:	Richard Helfman
Recorded Liva:	Nov. 22 & 29, 1984 at Sonny's Place and June 11, 1985 at The Jazz Center of New York

Dear Ray,

The late starter in music is something you and I have talked about together many times. As music teachers, we've often consoled and directed our "late starters"—that missing the early years on the instrument didn't have to matter; that yes, they might one day be performing; that it wasn't, in short, "too late".

And I always add something. Your late start gives you a sense of wonder, I tell them—wonder at finding that you have a second voice. That you can say things through your instrument you could never say by speech. That this voice in turn brings out a person you never knew you were.

On the flute, I myself found a voice that could soar; and a persistent, percussive voice to express my agitation over pleasure and pain. The baritone offered me song; the tenor led me into history, the search for a voice worthy of the long line of orators.

I'm writing you just to say 'hey', and to express my wild excitement over being able to share these new voices with my friends, supporters, and who knows who else out there!

Love,

Carol S. Sudhalter

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STREAKING SALLY

Produced by Richie Burkhardt

Jim Hall & Bill Moore & the Kentuckians

Dedicated to Earl & Lucille Hansen

by Richie Burkhardt

PREMIER

premier

PARTIDO EM 6

306.3099-A

℗ 1979

1. MELHOR QUE UMA, SÓ DUAS OU TRÊS *(Velha-Franco)* *(60580844) Ed. Fermata* - 2. A BAIANA LEVOU MEU TAMBORIM *(Casquinha) (60580836) Ed. Seresta*
3. MINHA MORAL *(Luiz Grande) (60580828) Ed. Sonata* - 4. Ô ZÉ *(Ary do Cavaco) (60580810) Ed. Nossa Terra* - 5. TIRA A MÃO *(João-zinho da Pecadora) (60580801) Ed. Fermata*
6. QUEM ESTUDOU TRABALHA MENOS *(Anézio-Wilson Bombeiro) (60580798) Ed. Seresta*

306.3099 A

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DISCOS RCE/FERMATA LTDA. — RUA DO TRIUNFO, 177 — SÃO PAULO — C.G.C. 61.432.753/0001-60 — SCDP - DPF - 007/69 — SP
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MARCA (S) REGISTRADA (S)

PREMIER

premier

PARTIDO EM 6

306.3099 B



℗ 1979

1. **COITADO DO RAYMUNDO** *(Casquinha-Argemiro do Pandeiro) (60580780) Ed. Seresta* - 2. **SAMBA DURO** *Luiz Grande) (60580771) Ed. Sonata* - 3. **MESA DE SEIS BURACOS** *(Velha da Portela) (60580763) Ed. Fermata* - 4. **MEU PÉ DE SERRA** *(Joãozinho da Pecadora) (60580755) Ed. Fermata* - 5. **O QUE IMPORTA** *(Ary do Cavaco)(60580747) Ed. Nossa Terra* - 6. **SAMBA DO CLAUDIONOR** *(Anézio-Wilson Bombeiro) (60580739) Ed. Seresta*

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MARCA (S) REGISTRADA (S) — SCDP-DPF-007/69 — SP


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¡SORPRESA!
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Con Ramón Vargas y su Conjunto
(P) 1978 Colombia
LADO 1
ESTEREO
ELDZ-20719
ELDZ-1513
1 EL PATRON (Paseo) Hernando Marín
2 SALVADORA (Paseo) Rafael Escalona
3 EL CUFFENDON (Merecumbe) Martín Maestre
4 TEMOR A LA DISTANCIA (Paseo) Matías Torres
5 MI RANCHERITA (Merecumbe) Evaristo Díaz
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costeña

¡SORPRESA!

SERGIO MOYA MOLINA "EL PATRON"
Con Ramón Vargas y su Conjunto

(P) 1978 Colombia

LADO 2

ESTEREO

FLDZ-20719

FLDZ-1516

1 SE VENDE ESTA CASA (Paseo) Medina Mobil

2 MI EXPERIENCIA (Paseo) Juan Manuel Gutiérrez

3 EL QUE CANTA (Paseo) Sergio Moya Molina

4 MARIA MERCEDES (Merengue) Hernando María

5 A NADIE CULPO (Paseo)
Julio Amador A.

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PAN 6904
SIDE 1

1 F.D. & H.
2, 3 Southern
4 Leeds
5 Contemporary/MCPS
6 L. Wright

STEREO
33⅓ R.P.M.
Electronically Reprocessed for Stereo
MCPS

LOUIS ARMSTRONG "IMMORTAL SESSIONS" VOL. II

1. Chinatown My Chinatown (Jerome, Schwartz)
2. Swing That Music (Armstrong, Gerlach)
3. Rocking Chair (H. Carmichael)
4. Heebie Jeebies (B. Atkins)
5. Storyville Blues (B. Johnson)
6. I Can't Give You Anything But Love (McHugh, Fields)

LOUIS ARMSTRONG

New York 1948-1950

Made in England

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SAGAPAN

PAN 6904
SIDE 2

1. L. Wright
2. Campbell Connelly
3. Pickwick
4. Mills 5. Robbins
6. P. Maurice

STEREO
33⅓ R.P.M.
Electronically Reprocessed for Stereo
MCPS

LOUIS ARMSTRONG "IMMORTAL SESSIONS" VOL. II

1. **Ain't Misbehavin'** (Razaf, Waller, Brooks)
2. **Back 'o Town Blues** (Russell, Armstrong)
3. **Baby Won't You Please Come Home** (Williams, Warfield)
4. **Black And Blue** (Waller, Razaf, Brooks)
5. **Panama** (Tyers)
6. **Royal Garden Blues** (Williams)

LOUIS ARMSTRONG

New York 1948-1950

Made in England



SJL 1102
(SJL 1102 A)

SIDE 1
33⅓ RPM
PROMOTIONAL COPY
NOT FOR SALE

BE BOP SYNTHESIS
HERBIE MANN

1. **Yardbird Suite** (C. Parker) **(5:52)**
2. **Here's That Mann** (E. Costa) **(4:22)**
3. **One For Tubby** (J. Puma) **(6:04)**

REISSUE PRODUCED BY BOB PORTER

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SJL 1102
(SJL 1102 B)

SIDE 2
33⅓ RPM
PROMOTIONAL COPY
NOT FOR SALE

BE BOP SYNTHESIS
HERBIE MANN

1. **Squire's Parlor** (P. Woods) **(4:48)**
2. **Who Knew?** (J. Puma) **(7:09)**
3. **Opicana** (J. Puma) **(5:24)**

REISSUE PRODUCED BY BOB PORTER

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BACK TO MY ROOTS

JHERI CURL JUICE MIX 7:15

7" VERSION 3:32

MURK'S CURL ACTIVATOR MIX 7:23

TB 565 A
Pub: T-Boy Music/Say Love Music/
Whorga Musica/Squalene/EMI Music (ASCAP)
Produced by Eric Kupper
for Hysteria Productions
Executive producers: Fenton Bailey
and Randy Barbato
Written by R. Charles. J. Harry. E. Kupper

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Mannfactured for and distributed
by Tommy Boy Music. Inc..
902 Broadway. New York.
New York 10010

Tommy Boy®

RuPAUL

16998-0565-0

BACK TO MY ROOTS

Oscar G's Dope Dub 6:32

Jheri Curl Juice Dub 5:24

SUPERMODEL

"Work It Mr DJ." - Tribal Mix* 4:39

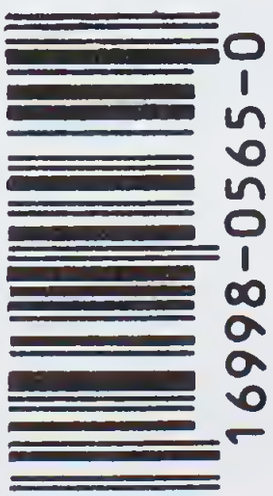
STRÜDELMODEL ** 2:00

TB 565 B
Pub: T-Boy Music/Say Love Music/
Whorga Musica/Squalene/EMI Music ASCAP)
*/**Pub: T-Boy Music/Say Love Music/
Whorga Musica (ASCAP)
Produced by Eric Kupper for Hysteria
Productions
**Produced by Jimmy Harry
Executive producers: Fenton Bailey
and Randy Barbato
Written by R. Charles. J. Harry. E. Kupper
*/**Written by R. Charles
J. Harry. L. Tee

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902 Broadway. New York.
New York 10010

Tommy Boy ®

RuPAUL



POPPI CHULO

"Featuring Lady Dice and Precious"

"Uh Huh"

SIDE A

PROMOTIONAL USE ONLY

Booking Info:
Vanis Rucket Lopez
(954) 739-7848



Peter Rabbit Records
BMI

1. Radio Version
2. T.V. Version
3. Instrumental
4. Acapella

Executive Producer: Anthony Drakeford
Produced by: Anthony Drakeford
Co-produced by: Uncle Win
Written by: Anthony Drakeford
Recorded and Mastered at Hideaway Studio
Engineered: Jimmy Star

PP 001

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POPPI CHULO

"Featuring Lady "J", World Finest & Tango"

"Shake It Mommie"

(From here to New York)

SIDE B

PROMOTIONAL USE ONLY

Booking Info:
Vanis Rucket Lopez
(954) 739-7848





Peter Rabbit Records
BMI

1. Radio
2. Album
3. Instrumental
4. Acapella

Executive Producer: Anthony Drakeford
Produced by: Anthony Drakeford
Co-produced by: Nuttin Nice
Written by: Anthony Drakeford, Tango, World Finest & Lady "J"
Recorded at Debonaire Studios
Engineered: Debonaire / Smakayaface
Mastered by: Jimmy Star

PP 001

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CAMOFLAUGE

"Layin My Stunt Down"

feat. Baby (The Birdman)

1. RADIO EDIT (4:19)

2. ALBUM VERSION (4:28)



PPR-61967B-1

PURE PAIN RECORDS
NO PAIN NO FAME

Written by: J. Johnson, B. Williams, L. Douglas
Published by: Mo Pain (ASCAP) / Money Mack Music (BMI)
Produced by: Uncut Productions
Background Vocals: Fatboy
Recorded at: Pure Pain Studios, Savannah, GA, Patchwerk Studios, Atlanta, GA
Mixed at: Pure Pain Studios
Mastered by: Andy VanDette at Masterdisk, New York, NY

Album version appears on the album "Keepin It Real"

www.camoflaugeonline.com
www.pure-pain.com

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CAMOFLAUGE

"Layin My Stunt Down"

feat. Baby (The Birdman)

1. INSTRUMENTAL (4:19)
2. ACAPELLA (4:08)
3. HEY HOE (3:54)

B

PPR-61967B-1



Written by: J. Johnson, B. Williams, L. Douglas
Published by: Mo Pain (ASCAP) / Money Mack Music (BMI)
Produced by: Uncut Productions
Background Vocals: Fatboy
Recorded at: Pure Pain Studios, Savannah, GA, Patchwerk Studios, Atlanta, GA
Mixed at: Pure Pain Studios
Mastered by: Andy VanDette at Masterdisk, New York, NY

Album version appears on the album "Keepin It Real"

www.camoflaugeonline.com
www.pure-pain.com

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LONDON®

phase 4 stereo ZAL 4®



℗ 1977 The Decca Record Co. Ltd.

SPEED 33-⅓

Side 1

ZAL 14763

SPC 21166

1. FANFARE TO PRELUDE
STAR OF BETHLEHEM and ADORATION OF THE MAGI (7.50)
2. FRIENDSHIP (3.48)
3. THE BURNING DESERT (5.18)
4. ARRIUS' PARTY (1.41)
5. ROWING OF THE GALLEY SLAVES (2.34)
(Miklos Rozsa)

MIKLOS ROZSA

conducting the National Philharmonic Orchestra and Chorus

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LONDON®

phase 4 stereo



℗ 1977 The Decca Record Co. Ltd.

SPEED 33-⅓

Side 2

ZAL 14764

SPC 21166

1. PARADE OF THE CHARIOTEERS (3.28)
2. THE MOTHER'S LOVE (2.47)
3. RETURN TO JUDEA (2.28)
4. RING FOR FREEDOM (2.40)
5. LEPERS' SEARCH FOR THE CHRIST (3.07)
6. PROCESSION TO CALVARY (4.41)
7. MIRACLE and FINALE (5.28)

(Miklos Rozsa)

MIKLOS ROZSA

conducting the National Philharmonic Orchestra and Chorus

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ORIGINAL MOTION PICTURE SOUNDTRACK

A SUNDAY IN THE COUNTRY

SIDE 1

STV 81227

STEREO

℗ 1984 Varese Sarabande Records, Inc.

1. A Sunday in the Country
(Pierre Barbaud)

2 Quintet for [illegible] 1st Movement
(Ibert)

3 [illegible]
(Debussy)

Manufactured by Varese Sarabande

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ORIGINAL MOTION PICTURE SOUNDTRACK

THE PIRATE

SIDE 2

STV 81227

STEREO

℗ 1984 Varese Sarabande Records, Inc.

1. On The Trail Of The Child
2. I Could Have Said Dunkirk
3. The Lips Of A Man
4. The Lover Of His Wife
5. To Love Someone
6. Alma Is Gone
7. Yes! Me, Yes!

Composed by Philippe Sarde
Conducted by Carlo Savina

Manufactured by Varese Sarabande Records Inc. MADE IN U.S.A.

POSER '98'

ALL THE WAY TO THE TOP



STEREO
33½ RPM
SIDE A

Executive Prodcuers
A & B SAMARDO
Producers:
C. Hodge & R. Nichols

1. **Deyars**
   S. Lockhart (Cott)
2. **Deyars** (Version)
3. **Come Closer**
   S. Lockhart & J. Thomas (Cott)
4. **Ah Going Back Home**
   Panmental

Distributed by:
THE CHOSEN ONE
For Alpos Records
(917) 712-2239
J & W Records
Brooklyn, NY
(718) 693-9261
CROSBY'S
54 Western Main Rd.
St. James
P.O.S. Trinidad
Tel: (868)-622-3314

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POSER '98'

ALL THE WAY TO THE TOP



STEREO
33⅓ RPM
SIDE B

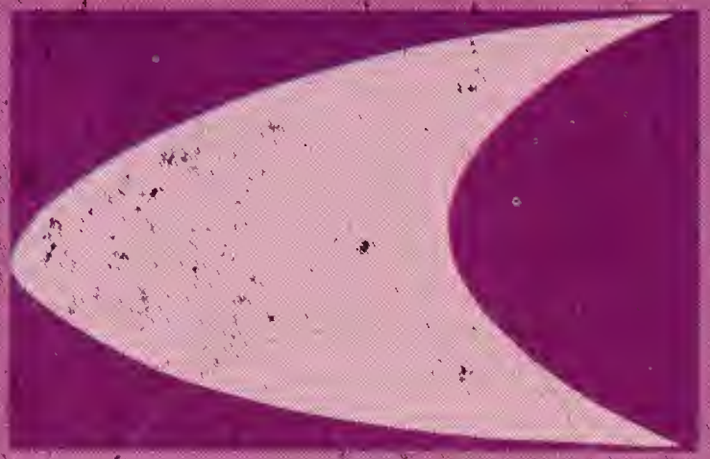
Executive Prodcuers
A & B SAMARDO
Producers:
C. Hodge & P. Nichols

1. **Ah Madd Ah Badd**
   S. Lockhart (Cott)
2. **Ah Madd Ah Badd**
   (remixed by the Chosen One)
3. **Phat Mega Mixx**
4. **Ah Going Back Home**
   S. Lockhart (Cott)

Distributed by:
THE CHOSEN ONE
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54 Western Main Rd.
St. James
P.O.S. Trinidad
Tel: (868)-622-3314

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NASHBORO RECORDS®



STEREO
N 7120
(7120A)
℗ 1973 Nashboro

SIDE 1

Produced by
Shannon Williams

RECEIVE ME LORD

CLARA WARD

1. I'M GOING THERE—3:46
2. WHAT JESUS IS TO ME—5:27
3. ON JORDAN'S STORMY BANKS I STAND—2:07
4. FROM YOUTH TO OLD AGE—3:24
5. IT MAY BE THE BEST FOR ME—2:44

1011 WOODLAND ST., NASHVILLE, TENN. 37206

NASHBORO RECORDS ®



SIDE 2

Produced by
Shannon Williams

STEREO
N 7120
(7120B)
℗ 1973 Nashboro

RECEIVE ME LORD

CLARA WARD

1. BEAMS OF HEAVEN—3:37
2. I LOVE THE NAME JESUS—4:09
3. SET ME FREE—3:02
   (C. May, Excellorec Music BMI)
4. THE LAST MILE OF THE WAY—4:12

1011 WOODLAND ST., NASHVILLE, TENN. 37206

ARCANO RECORDS

Side 1 Stereo

DKL1-3124-A

Somos Novios

Armando Manzanero

1 Somos Novios (Manzanero)

(Grabado en Brasil)

2 Si Me Faltas Tu (Manzanero)
3 Pensamiento (Manzanero)
4 Yo No Se (Manzanero)
5 Vivir (Manzanero)
6 Cuando Hablo de Ti (Manzanero)

1, 4. Arr. y dir.: Pachequiño
2, 6. Arr. y dir.: Oscar Castro Neves
3, 5. Arr. y dir.: Severiño Filho

dynaflex

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RCA CORPORATION—MADE IN U.S.A.

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ARCANO RECORDS

Side 2 Stereo

DKL1-3124-B

Somos Novios

Armando Manzanero

1 Esperare (Manzanero)

(Grabado en Brasil)



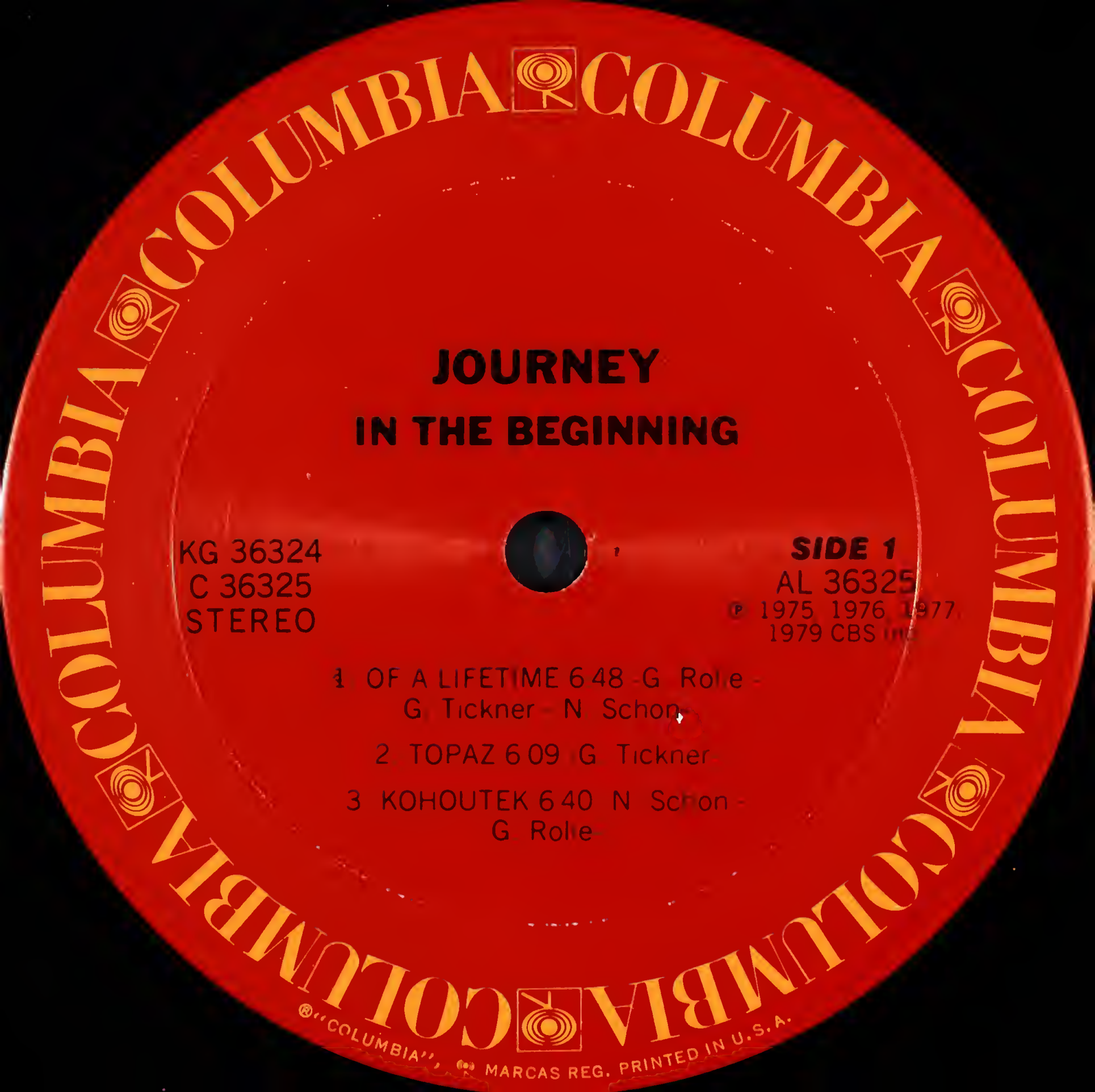
2 Contigo Amor (Manzanero)
3 Pensando en Ti (Manzanero)
4 Te Recuerdo (Manzanero)
5 Deja (Manzanero)
6 La Almohada (Manzanero)

1. Arr. y dir.: Pachequiño
2, 5. Arr. y dir.: Oscar Castro Neves
3, 4, 6. Arr. y dir.: Severiño Filho

dynaflex

TMK(s)
RCA CORPORATION—MADE IN U.S.A.

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
JOURNEY
IN THE BEGINNING
KG 36324
C 36325
STEREO
SIDE 1
AL 36325
℗ 1975 1976 1977
1979 CBS Inc.
1 OF A LIFETIME 6 48 G Rollie
G Tickner N Schon
2 TOPAZ 6 09 G Tickner
3 KOHOUTEK 6 40 N Schon
G Rollie
®"COLUMBIA", ℗ MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
JOURNEY
IN THE BEGINNING
KG 36324
C 36325
STEREO
SIDE 2
BL 36325
℗ 1975, 1976, 1977
1979 CBS Inc
1 ON A SATURDAY NITE 3:55 G Rolie
2 IT'S ALL TOO MUCH 4:01 G Harrison
3. IN MY LONELY FEELING / CONVERSATIONS 4:56
G Rolie / R Valory
4 MYSTERY MOUNTAIN 4:23
G Rolie G Tickner
D Valory
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
JOURNEY
IN THE BEGINNING
C2 36324
C 36326
STEREO
SIDE 3
AL 36326
1 SPACEMAN 4.00 G Rolie A Dunbar
2 PEOPLE 5:19 N Schon G Rolie A Dunbar
3 ANYWAY 4:10 G Rolie
4 YOU'RE ON YOUR OWN 5:52
N Schon G Rolie
G Tickner
MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
JOURNEY
IN THE BEGINNING
C2 36324
C 36326
STEREO
SIDE 4
BL 36326
1 LOOK INTO THE FUTURE 8 06 N Schon
G Rollie - D Valory
2 NICKEL & DIME 4 11 R Valory N Schon
G Rollie - G Tickner
3 I'M GONNA LEAVE YOU 6 56
N Schon - G Rollie -
G Tickner
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

Verve
RECORDS



THE JAZZ SOUL
of
OSCAR PETERSON

1. LIZA
   (George and Ira Gershwin-Kahn) New World Music Corp. - ASCAP

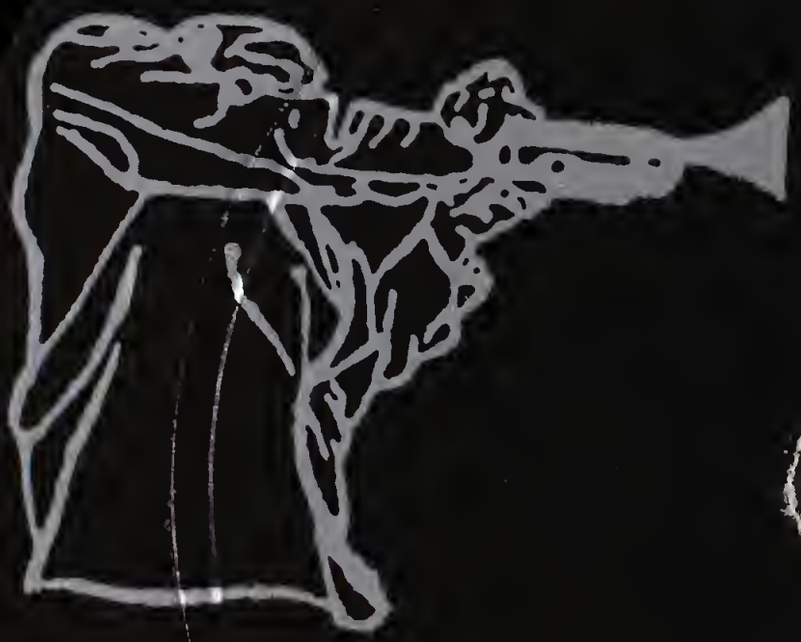
2. CON ALMA
   (Gillespie) JATAP Pub. Co., Inc. - ASCAP

3. CLOSE YOUR EYES
   (Petkere) Miller Music Corp. - ASCAP

MG V-8351 A
(50,882)

LONG PLAY VERVE RECORDS, INC. MADE IN U.S.A. HIGH FIDELITY

Verve
RECORDS



THE JAZZ SOUL
of
OSCAR PETERSON

1. MAIDENS OF CADIZ
   (Paul -Delibes) E. B. Marks Music Corp. - BMI
2. MY HEART STOOD STILL
   (Rodgers-Hart) Harms, Inc. - ASCAP
3. WOODY'N YOU
   (Gillespie) Charling Music Corp. - ASCAP

LONG PLAY VERVE RECORDS, INC. MADE IN U.S.A. HIGH FIDELITY

MG V-8351 B
(50,883)


"The Finest in Recorded Jazz Music"
JAZZology
STEREOPHONIC
(12-APS-9)
APS-5
ED ASHLEY'S JAZZ BAND
1. Roses of Piccardy
2. Memories of You
3. Way Down Yonder In New Orleans
4. Bye Bye Blues
HIGH FIDELITY LONG PLAYING 33 1/3 MICROGROOVE RECORDING - JAZZOLOGY RECORDS


"The Finest in Recorded Jazz Music"
Jazzology
STEREOPHONIC
(12-APS-10)
APS-5
ED ASHLEY'S JAZZ BAND
1. Just A Closer Walk With Thee
2. If I Had You
3. Red Fox Blues
4. I Found A New Baby
HIGH FIDELITY LONG PLAYING 33 1/3 MICROGROOVE RECORDING - JAZZOLOGY RECORDS

AMAZON

JENNELL HAWKINS

AM-1002
(LAM-1002-A)
Side 1

33⅓ RPM

1. JOHNNY COMES HOME 3:05
   (Richard Berry) Titanic Mus BMI
2. SWEET MEMORIES 3:06
   (Burma Floyd) Titanic Mus BMI
3. IF I LOVED YOU 2:18
   (Rodgers & Hammerstein) Williamson Music ASCAP
4. MOMENTS TO REMEMBER 2:43
   (R. Allen-Al Stillman) Beaver Mus BMI
5. WHEN I GROW TOO OLD TO DREAM 2:59
   (S. Romberg-O. Hammerstein) Robbins Mus ASCAP

AMAZON

JENNELL HAWKINS

AM-1002
(LAM-1002-B)
Side 2

33⅓ RPM

1. MOMENTS 2:29
   (Richard Berry) Titanic Mus BMI
2. COME HOME 2:31
   (R. Johnson) Lois BMI
3. NEVER LET ME GO 2:31
   (J. Scott) Lion Mus BMI
4. PLEDGING MY LOVE 2:45
   (Washington-Robey) Lion Mus BMI
5. LOVER COME BACK 2:31
   (A. Spilton-F. Devol) Daywin Mus BMI

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OR AIRPLAY PURPOSES

Foreplay

#24

"WITH OUR SPECIAL HOST LES McCANN"

1. **SHAKEDOWN**
LAUGHING IN THE FACE OF LOVE — BELL & JAMES
("Only Make Believe" SP-4784)
2. **ONE FINE DAY**
I'D RATHER LEAVE WHILE I'M IN LOVE — RITA COOLIDGE
("Satisfied" SP-4781)
3. **TAKE ME TO THE FUTURE**
EVERYDAY — SAD CAFE ("Facades" SP-4779)

4. **HI-FLY**
BALLIN' THE JACK — BEN SIDRAN ("The Cat And The Hat" SP-741
5. **ALL MY LOVE**
I BELIEVE THE SUN IS GONNA SHINE — LES McCANN
("Tall, Dark And Handsome" SP-4780)
6. **DON'T BREAK IT UP**
WAIT FOR ME — 1994: ("Please Stand By . . ." SP-4769)
7. **KEEP THAT MUSIC SIMPLE**
FONKY SIDE — DR. JOHN ("Tango Palace" Horizon SP-740)
8. **HALLOWEEN HORRORS**
("Halloween Horrors" SP-3303) ℗ 1977 A&M Records, nc.

SP-17096/Stereo (SP-17096-A)

Assembled by Barry Korkin
Engineer: Dave Iveland

℗ 1979 A&M Records, Inc. unless otherwise indicated

A&M RECORDS



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Foreplay

#25

INTRODUCTION BY JANICE WHIFFEN

1. **RISE** — HERB ALPERT

("Rise" SP-4790 Ⓟ 1979 A&M Records, Inc.

2. **WHATCHA' GONNA DO ABOUT IT/ ALL OVER AGAIN** — ROZALIN WOODS

("Flashback" SP-4785) Ⓟ 1979 A&M Records, Inc.

3. **HIT & RUN DRIVER/ WEAVING** — LIVE WIRE

("Pick It Up" SP-4793) Ⓟ 1979 A&M Records, Inc.

4. **FLY AWAY (AGUEYBANA)/ GOT SOME (NEWS FOR YOU)** — MANOLO BADRENA

("Manolo" SP-4783) Ⓟ 1979 A&M Records, Inc.

SP-17097/Stereo (SP-017097-A)

Assembled by Barry Korkin

Engineer: Larry Forkner



NAT KING COLE

"THE IMMORTAL NAT KING COLE"

KOALA

KOA 14143
SIDE ONE
℗ ©1980 Koala Record Co.



1. **PITCHIN' UP A BOOGIE 3:05**
(Cole/Calloway)
Crestview Pub./Mills Music ASCAP
2. **LET'S PRETEND 3:08**
(Robert Scherman)
Webster Lee Music ASCAP
3. **FINE, SWEET AND TASTY 3:06**
(Public Domain)
John Doe Publishing BMI
4. **BEAUTIFUL MOONS AGO 2:19**
(Oscar Moore)
Crestview Music ASCAP

Koala Record Company, P.O. Box 1680, Hendersonville, TN 37075

NAT KING COLE

"THE IMMORTAL NAT KING COLE"



KOA 14143
SIDE TWO
℗ © 1980 Koala Record Co.

1. LET'S SPRING ONE 2:34
(Public Domain)
John Doe Publishing BMI
2. MY LIPS REMEMBER YOUR KISSES 2:43
(Scherman May)
Webster Lee Music ASCAP
3. GOT A PENNY 2:30
(Public Domain)
John Doe Publishing BMI
4. C JAM BLUES 3:12
(Duke Ellington)
Mills Music ASCAP

Koala Record Company, P.O. Box 1680, Hendersonville, TN 37075


United
MY ROCKIN' SOUL
JIMMY McCRACKLIN
US 7719
STEREO
1. I CAN'T TELL
2. I'M GONNA TELL YOUR MOTHER
3. MY MOTHER SAYS
4. THAT AIN'T RIGHT
5. PLEASE FORGIVE
(US 7719-1)
Mfd. by Cadet Records, Inc. / Los Angeles, Ca.


United
MY ROCKIN' SOUL
JIMMY McCRACKLIN
US 7719
STEREO
1. COULDN'T BE A DREAM
2. OH BABY
3. YOU DON'T SEEM TO UNDERSTAND
4. REELIN AND ROCKIN TWIST
(US 7719-2)
Mfd. by Cadet Records, Inc. / Los Angeles, Ca.

REGISTERED TRADEMARK "RED SEAL" USED BY PERMISSION OF TRADEMARK OWNER, RADIO CORPORATION OF AMERICA

VICTOR

NEW ORTHOPHONIC RECORDING



LS 5197

SIDE 1

PRADO IN JAPAN

(プラード・イン・ジャパン)

1: GREETING OF PRADO-1: 25

2: CEREZO ROSA (Louigui-Leonardi-David)-2: 55

3: SAKURA-SAKURA (Japanese Trad.)-2: 10

4: HAMA-CHIDORI (Ryûtaro Hirota)-2: 33

5: HISTORIA DE UN AMOR (The Story of Love) (George Thorn-Carlos Almaran)-2: 33 6: LA VIRGEN DE LA MACARENA (Monterde-Calero)-3: 35

7: MAMBO JAPONE (Perez Prado)-2: 01

Perez Prado and his Orch.

(Recorded at Kokusai Theatre)

(JLM-340)

LONG PLAY 33 1/3

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VICTOR

NEW ORTHOPHONIC RECORDING



PRADO IN JAPAN

(「プラード・イン・ジャパン」)

LS 5197

SIDE 2

1: TEQUILA (Chuck Rio)-4: 11
2: MAMBO No. 5 (Perez Prado)-1: 49
3: MAMBO No. 8 (Perez Prado)-1: 14
4: PRINCESS SUGA (Perez Prado)-2: 16
5: LULLABY OF BIRDLAND
(George Shearing)-7: 35

Perez Prado and his Orch.
(Recorded at Kokusai Theatre)
(JLM-341)

LONG 33⅓ PLAY

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Picasso's Kid

SIDE A

SR1969A

33 1/3 RPM

WE NEED A LITTLE LOVE

(Shore/Moses)

1. RADIO MIX 4:25

2. INSTRUMENTAL 4:25

PRODUCED BY Sam Moses and Kurt Shore
ENGINEERED BY Mr. Mitch and Joe Alexander
RECORDED AT Kajem/Victory Studios
PUBLISHED BY Babe Music ASCAP

℗ 1987



Picasso's Kid

SIDE B

SR1969B

33 1/3 RPM

WE NEED A LITTLE LOVE

(Shore/Moses)

1. ACOUSTIC VERSION 4:25
2. SPECIAL VERSION 4:15

PRODUCED BY Sam Moses and Kurt Shore
ENGINEERED BY Mr. Mitch and Joe Alexander
RECORDED AT Kajem/Victory Studios
PUBLISHED BY Babe Music ASCAP

℗ 1987


REBECCA PARRIS
A Passionate Fling
STEREO 33⅓ RPM
Side One
BEC 1
Weston-Blair Productions ℗
1. SOMEWHERE OVER THE RAINBOW
(Arlen & Harburg) ASCAP 4:40
2. TEACH ME TONIGHT
(Depaul & Cahn) ASCAP 3:55
3. WE WERE ONE
(Parris & Ellis) ASCAP 3:57
4. CRAZY WORLD OF LOVE
(Ellis) ASCAP 2:02
5. FOR TODAY, TOMORROW AND ALWAYS
(Sonnet For A New Friend)
(Ellis & Chichester) ASCAP 5:44
(43699)


REBECCA PARRIS
A Passionate Fling
STEREO 33⅓ RPM
Side Two
BEC 1
Weston-Blair Productions ℗
1. LITTLE SUNFLOWER
(Hubbard & Meenan) ASCAP 6:41
2. ROUND MIDNIGHT
(Monk, Williams & Hanighen) ASCAP 6:12
3. I NEVER NOTICED UNTIL NOW
(Ellis) ASCAP 4:40
4. ALL BLUES
(Davis) BMI 4:32
(43699)


HWO
RECORDS
EL CAMELLO IMPORTADO
Canta: LA CAPERUCITA
con MASO RIVERA y su CONJ. TIPICO
HWO-1001-A
33⅓ RPM
STEREO
1. EL CAMELLO IMPORTADO - Guaracha Jibara - Gloria M. Ortiz
2. BORICUA CIENTO POR CIENTO -
Seis Chorreao - Gloria M. Ortiz
3. PARRANDA DE ANIMALES - Aguinaldo - Gloria M. Ortiz
4. EL CAMELLO ENAMORADO -
Merengue - Gloria M. Ortiz
5. GEMIDO DE AMOR - Ranchera - D.R.

HWO

RECORDS

EL CAMELLO IMPORTADO

Canta: LA CAPERUCITA

con MASO RIVERA y su CONJ. TIPICO

HWO-1001-B
33⅓ RPM

STEREO

1. VENGO SALUDANDO -
Aguinaldo Orocoveno - Gloria M. Ortiz
2. EL VACILON DE MASO - Aguinaldo - Maso Rivera
3. POR TODA LA VIDA - Aguinaldo - Gloria M. Ortiz
4. YO HE VISTO LLORAR A DIOS - Vals - D.R.
5. EL TUNE UP - Guaracha Cumbia - Gloria M. Ortiz



VARIOUS
SUPER SALSA MIX

SIDE A **SP 54**

1. **LA MURGA PANAMEÑA** (Willie Colon/Hector LaVoe)
2. **AMPARO ARREBATO** (Richie Ray/Bobby Cruz)
3. **LA CARTERA** (Orquesta Harlow)
4. **PERIODICO DE AYER** (Hector LaVoe)
5. **TRES DIAS DE CARNAVAL** (Celia Cruz/Johnny Pacheco)
6. **PEDRO NAVAJA** (Willie Colon/Ruben Blades)
7. **SOY LA LEY** (Pete "El Conde" Rodriguez)
8. **AGUZATE** (Richie Ray/Bobby Cruz)
9. **PLANTACION ADENTRO** (Willie Colon/Ruben Blades)
10. **SACA TU MUJER** (Fania All Stars)

Produced by: M.L.I.

℗ and © 1983 Musica Latina Int., Inc.



VARIOUS
SUPER SALSA MIX

SIDE B **SP 54**

1. **CHE CHE COLE** (Willie Colon/Hector LaVoe)
2. **ORIZA EH** (Celia Cruz/Johnny Pacheco)
3. **AHORA VENGO YO** (Richie Ray/Bobby Cruz)
4. **SALUD, DINERO Y AMOR** (Orquesta Novel)
5. **CATALINA LA O** (Pete "El Conde" Rodriguez)
6. **CUCALA** (Celia Cruz/Johnny Pacheco)
7. **ANACAONA** (Ched Feliciano)
8. **CHICA PLASTICA** (Willie Colon/Ruben Blades)
9. **MI GENTE** (Hector LaVoe)
10. **GHANA E** (Willie Colon/Hector LaVoe)

Produced by: M.L.I.

℗ and © 1983 Musica Latina Int., Inc.


四海出版社
FourSeas
RECORDS
林聲翕合唱歌曲
趙琴主編
（音樂風唱片）
版權所有
不准翻印
33⅓R.P.M不碎膠片
A面
1.迎春曲
GREETING TO SPRING
2.重遊西湖
WEST LAKE, WE MEET AGAIN
3.圍爐曲
BY THE FIRE SIDE
4.你的夢
YOUR DREAMS
5.笑之歌
SONG OF LAUGHTER
6.滿江紅
RIVER OF GRIMSON
中國廣播公司音樂風出版
四海唱片出版社印行
四海出版社
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四海出版
FourSeas
RECORDS
林聲翕合唱歌曲
趙琴主編
（音樂風唱片）
版權所有
不准翻印
33⅓R.P.M不碎膠片
B面
7.一根扁担
A BAMBOO POLE
8.水仙花
DAFFODIL
9.掀起你的蓋頭來
LIFE UP YOUR VEIL
10.渭城曲
FAREWELL TO "WEI CITY"
11 祝福
BLESSING
中廣合唱團·林寬指揮
林聲翕客席指揮·篠田梓鋼琴伴奏
中華民國六十年七月出版
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營業登記證：

1



CITADEL

CT-MS-7
Side 1

CITADEL

1. The Lady Takes a Sailor - (3:30)
2. So Big - 3:40

3. Ice Palace - 3:36
4. Spencer's Mountain - 6:20
5. City for Conquest - 5:20

Composed and conducted by Max Steiner

Custom produced for the Max Steiner Music Society.
Not licensed for public sale.
Citadel Records
PO Box 1662,
Burbank, CA 91507

2

CITADEL

CT-MS-7
Side 2

CITADEL

1. Operation Pacific - 9:20
2. The Life of Emile Zola - 13:05

Composed and conducted by
Max Steiner

Custom produced for the Max
Steiner Music Society.
Not licensed for public sale.
Citadel Records
PO Box 1662,
Burbank, CA 91507


Capitol®
CASTLES
JOY OF COOKING
Stereo
ST-11050
(ST 2-11050)
Side 2
1. BEGINNING TOMORROW
(Toni Brown) 4:30
2. LET LOVE CARRY YOU ALONG
(Toni Brown) 2:45
3. HOME TOWN MAN
(Terry Garthwaite) 4:00
4. ALL AROUND THE SUN
AND THE MOON
(Toni Brown) 4:40
5. BAD LUCK BLUES
(Blind Lemon Jefferson) 3:30
℗1972 Capitol Records, Inc.
All Selections ASCAP
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859

kgb records

HOME GROWN IV

1. **Singing Celebration** - Don Auten
2. **Singing My Way To San Diego** - B. Kaplan
3. **Leucadia** - D. Monzeglio & S. Ecke



4. **The Alonzo F. Horton Memorial Rag** -
Hunt 'n' Peck
5. **Toll Bridge Refugee** - Island
6. **Light Of The City** -
J. Slowiczek, R. Satterfield & J. Tober

MELLOW SIDE

profits benefit 1976 united way


kgb records
HOME GROWN IV
1. Never Walk Away - Listen
2. I Can See The Point -
Pete Filacio & The Fantasy Band
3. Sunnyside Sadie - James Francis Lamont
4. Logan Avenue Blues -
Ted Picou & Good News
5. Logan Heights - Pillars Of Society
6. Rollin' Home - Southbound
ROCK 'N' SIDE
profits benefit 1976 united way

MAGIC DISC

MD-110
SIDE A

STEREO
33⅓ RPM

MOST REQUESTED RHYTHM BAND

GOT TO GIVE IT UP 12:42

Jobete Music Co., Inc. (ASCAP)
℗ 1977 Magic Disc Record

MAGIC DISC

MD-110
SIDE B

STEREO
33⅓ RPM

MOST REQUESTED RHYTHM BAND

BRICK HOUSE 12:55

Jobete Music Co., Inc./
Commodores Entertainment Corp. (ASCAP)
℗ 1977 Magic Disc Record

SHAOLIN RECORDS



RICHARD O'CONNOR

TEMPTATION

STEREO
RDC1001

SIDE ONE
33 1/3

TEMPTATION — 4:29
WE'RE NOT WORKING OUT — 3:26

WRITTEN AND PRODUCED
BY
RICHARD O'CONNOR

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SHAOLIN RECORDS



RICHARD O'CONNOR

TEMPTATION

STEREO
RDC1001

SIDE TWO
33 1/3

MY CHILD — 3:17

CAROL (Live at Blue Moon) — 2:49

WRITTEN AND PRODUCED
BY
RICHARD O'CONNOR

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SIDE
1
33⅓ LP

Galveston Salutes | a great showman



Phil Harris

A Night To Remember in the Balinese Room
on Galveston Isle, Port of Paradise

May 21, 1966



WRITTEN, NARRATED AND PRODUCED
BY FRED NAHAS




THRILLS
THE LOST GONZO BAND
MCA RECORDS
MCA-2232
(MCA1094)
One Side
1. WRITE A SO
2. RELIEF (John I
3. WILDERN
(Robert
4. SWEET LITTLE LI
(Roger Bartlett)
5. LIFE IS THE REASON (4:20-BMI)
(John Inmon)
6. DEAD ARMADILLO (2:14-BMI)
(Robert Livingston)
PRODUCED BY MICHAEL BROVSKY
A FREE FLOW PRODUCTION
℗ 1976
MCA RECORDS, INC.
©1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


THE LOST GONZO BAND
MCA RECORDS
MCA-2232
(MCA1095)
The Other Side
1. THE LAS
(Gar
2. LIFE IN
(Robert Liv
3. AIN'T NO
(Gary P. Nun
4. SEXY THING (Gary P. Nunn-Rafael Diaz) (3:34-BMI)
5. DADDY'S MONEY (John Lemon) (3:42-BMI)
6. I'LL COME KNOCKIN' (3:20-BMI)
(Walter Hyatt)
PRODUCED BY MICHAEL BROVSKY
A FREE FLOW PRODUCTION
℗ 1976.
MCA RECORDS, INC.
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REGO
"WE IRISH TALK LIKE THAT"
Hal Roach
R-36,000
Side A
Recorded Live at
Jury's Irish Cabaret


REGO
"WE IRISH TALK LIKE THAT"
Hal Roach
R-36,000
Side B
Recorded Live at
Jury's Irish Cabaret


JOHN CALE
Artificial Intelligence
VERTIGO
Side One
Beggars Banquet
BEGA 68
EVERYTIME THE DOGS BARK
(John Cale/Dave Young/Larry Sioman)
DYING ON THE VINE
THE SLEEPER
VIGILANTE LOVER
CHINESE TAKEAWAY (Hong Kong 1977) (Medley)
(Monnot Moustaki/Wood/John Cale)
All titles composed by John Cale/Larry Sioman
except where indicated.
Produced by John Cale
℗1985 Beggars Banquet
33.3
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MANUFACTURED BY POLYGRAM INC AND DISTRIBUTED BY POLYGRAM DISTRIBUTION INC 8000 COTE DE LIESSE, ST LAURENT, QUEBEC MAY 1E3 - MADE IN CANADA

JOHN CALE

Artificial Intelligence

VERTIGO
Side Two



Beggars Banquet
BEGA 68

SONG OF THE VALLEY
FADE AWAY TOMORROW
BLACK ROSE
SATELLITE WALK

All titles composed by John Cale/Larry Sioman
Produced by John Cale
℗1985 Beggars Banquet

33.3

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MMO
FOR DRUMMERS ONLY!
Jazz Band Music Minus One Drummer
Bob Wilber, tenor-Phil Woods, alto sax
George Dorsey, alto sax-Urbie Green, trombone
Jim Nottingham, trumpet-Wilbur Ware, bass
Hank Jones, piano-Jim Chapin, hi-hats
4002
MMO 125-A
(MMO 4002-A)
1: I MAY BE WRONG
2: LIKE HELP !
3: PERDIDO
4: THE LADY IS A TRAMP
Conceived and Arranged by
Bob Wilber and Jim Chapin


MMO
FOR DRUMMERS ONLY!
Jazz Band Music Minus One Drummer
Bob Wilber, tenor-Phil Woods, alto sax
George Dorsey, alto sax-Urbie Green, trombone
Jim Nottingham, trumpet-Wilbur Ware, bass
Hank Jones, piano-Jim Chapin, hi-hats
4002
MMO 125-B
(MMO 4002-B)
1: PINK ICE
2: SAY WHAT?
3: I'LL TAKE ROMANCE
4: COTTONTAIL
Conceived and Arranged by
Bob Wilber and Jim Chapin

SAS RECORDS

LIFE OF A KING

SIDE ONE

MA 1555

1. MONTGOMERY
2. BIRMINGHAM
3. WASHINGTON

Artists: Rev. Arthur Langford as Dr. King
Betty Vaughn, Narrator
Larry Barnett; John Bascom; Eddie Dodson; Brenda Hall; Jack Holt; Letitia King; Michael Langford; William Pryor; and The Atlanta Philharmonic Chorale

753 Charlotte Place, N.W. Atlanta, Ga. 30318

SAS RECORDS

LIFE OF A KING

SIDE TWO

MA 1555

MEMPHIS

Artists: Rev. Arthur Langford as Dr. King
Betty Vaughn, Narrator
Larry Barnett; John Bascom; Eddie Dodson; Brenda Hall; Jack Holt; Letitia King; Michael Langford; William Pryor; and The Atlanta Philharmonic Chorale

753 Charlotte Place, N.W. Atlanta, Ga. 30318



ECORDS

RETURN OF THE SHADOW

SHADOW

SIDE A

SR 005

Recorded at: KH Studios

Engineer: Eric Michaud

© 1981

Made In Barbados

1. WEIRD FEELINGS 4:39
2. OBEAH 4:42
3. JUDGEMENT DAY 4:44
4. KEEP OF THE DOPE 4:29

Music Arrangments: Art De Coteau
All Songs Composed by Winston Bailey
Produced by Winston Bailey


SR RECORDS
RETURN OF THE SHADOW
SHADOW
SIDE B
SR 80
Recorded at: KH Studios
Engineer: Eric Michaud
1. THE STORM 4:42
2. MAURINE 3:38
3. RETURN OF THE SHADOW 3:32
4. ONE LIFE TO LIVE 3:32
Music Arrangments: Art De Coteau
All Songs Composed by Winston Bailey
Produced by Winston Bailey

AUDIORAMA



706-A
Side One

33⅓ RPM

QUISQUEYA DISCO PARTY VOL. II

Tito Delgado Y Su Orquesta

1. SINA JUANICA - 2. CALIENTE
3. CON EL PICO PRENDIO - 4. MARIA EN GRACIA
5. CONTIGO - 6. FIESTA
7. SALCOCHO PRIETO - 8. SAN ANTONIO
9. LA MUERTE DE MARTIN - 10. SINA JUANICA

AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036

AUDIORAMA



706-B
Side Two

33⅓ RPM

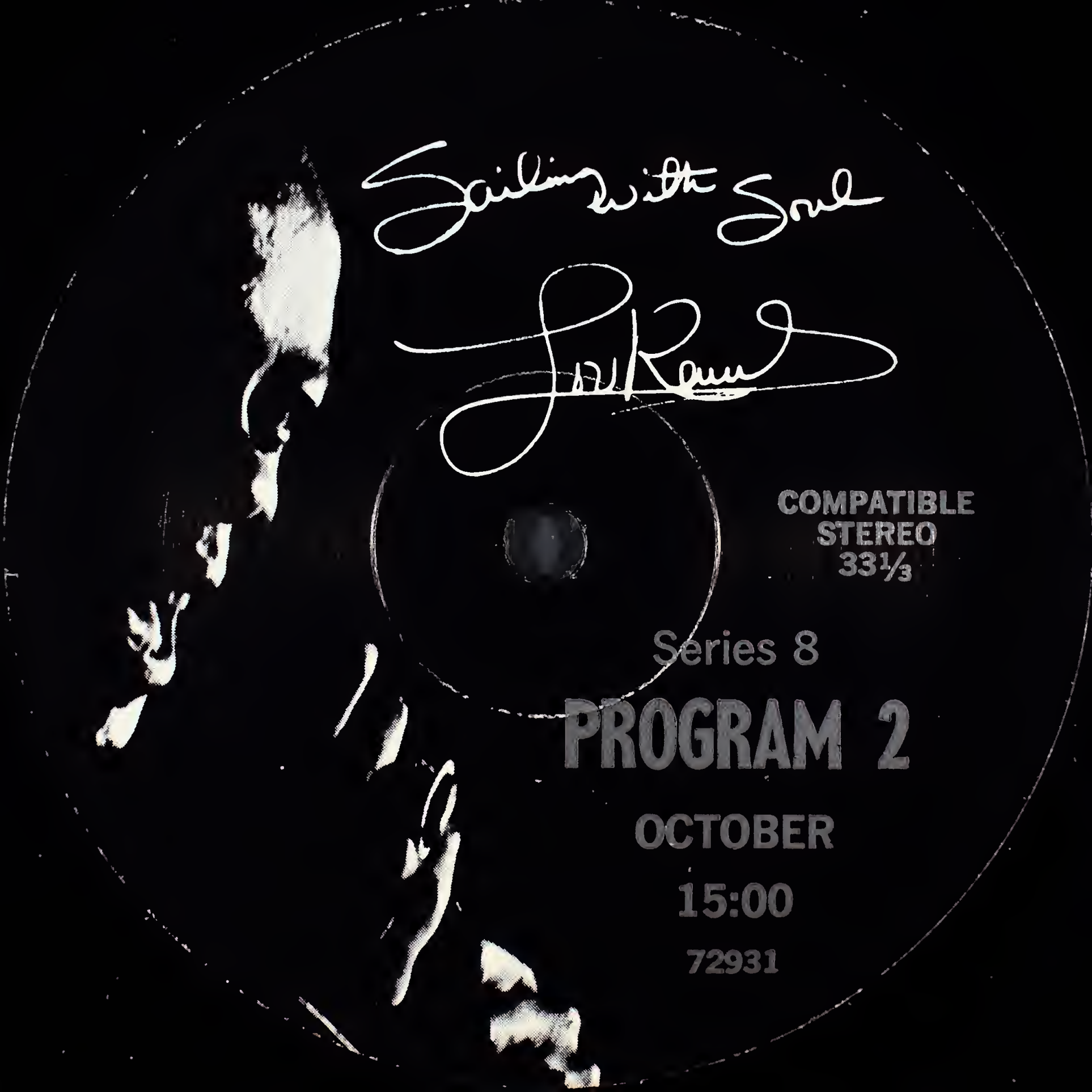
QUISQUEYA DISCO PARTY VOL. II

Tito Delgado Y Su Orquesta

1. LA EMPALIZA - 2. MATARON AL CHIVO
3. CONSIGNE ESO. - 4. COSA BUENA
5. TOLA AY TOLALA - 6. ANTONIO MI HIJO
7. LOS ALGODONES - 8. LA RESBALOZA
9. COMPAY CUCU - 10. LA EMPALIZA

AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036


Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 1
OCTOBER
15:00
72931


Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 2
OCTOBER
15:00
72931

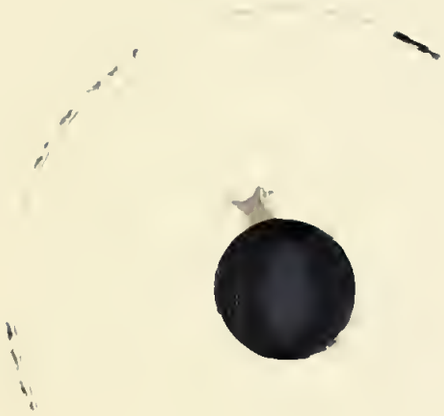

Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 3
OCTOBER
15:00
72932


Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 4
OCTOBER
15:00
72932

Words of Inspiration

DAILY BIBLE SPOTS

SIDE ONE
011089
7A
ALL SPOTS :58
33 1/3 RPM



SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. July 23
2. July 24
3. July 25
4. July 26
5. July 27
6. July 28
7. July 29
8. July 30
9. July 31
10. Aug. 1
11. Aug. 2
12. Aug. 3
13. Aug. 4
14. Aug. 5
15. Aug. 6
16. Aug. 7
17. Aug. 8

Words of Inspiration

DAILY BIBLE SPOTS

SIDE TWO
011089
7B
ALL SPOTS :58
33 1/3 RPM



SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. **Aug. 9**
2. **Aug. 10**
3. **Aug. 11**
4. **Aug. 12**
5. **Aug. 13**
6. **Aug. 14**
7. **Aug. 15**
8. **Aug. 16**
9. **Aug. 17**
10. **Aug. 18**
11. **Aug. 19**
12. **Aug. 20**
13. **Aug. 21**
14. **Aug. 22**
15. **Aug. 23**
16. **Aug. 24**
17. **Aug. 25**

Words of Inspiration

DAILY BIBLE SPOTS

SIDE ONE
011089
9A
ALL SPOTS :58
33 1/3 RPM

SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. **Sept. 29**
2. **Sept. 30**
3. **Oct. 1**
4. **Oct. 2**
5. **Oct. 3**
6. **Oct. 4**
7. **Oct. 5**
8. **Oct. 6**
9. **Oct. 7**
10. **Oct. 8**
11. **Oct. 9**
12. **Oct. 10**
13. **Oct. 11**
14. **Oct. 12**
15. **Oct. 13**
16. **Oct. 14**
17. **Oct. 15**

Words of Inspiration

DAILY BIBLE SPOTS

SIDE TWO
011089
9B
ALL SPOTS :58
33 1/3 RPM



SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. **Oct. 16**
2. **Oct. 17**
3. **Oct. 18**
4. **Oct. 19**
5. **Oct. 20**
6. **Oct. 21**
7. **Oct. 22**
8. **Oct. 23**
9. **Oct. 24**
10. **Oct. 25**
11. **Oct. 26**
12. **Oct. 27**
13. **Oct. 28**
14. **Oct. 29**
15. **Oct. 30**
16. **Oct. 31**
17. **Nov. 1**

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REMIX

SIDE 1

Pass It On

3 Steps From Nowhere



Featuring: Trugoy The Dove From De La Soul
Trugoy The Dove Courtsey Of Tommy Boy Records

Written by: D. Jolicoeur, E. Washington, G. Finley, J. Rushing, H. Quick

Produced by; Doug Lazy & Rimshot for 30 Below Funk Productions

Publishing: Lazy 1 Publishing BMI, Cherryworks/ Warner Chappell BMI, 30 Below Funk ASCAP

Executive Preoducer: Michael Lombard

Contact: Jammin Jimmy, 770-664-9262 x. 2333

1. PASS IT ON (Remix/Radio) 4:30
2. PASS IT ON (Remix/Street) 4:30

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REMIX

SIDE 2

Pass It On

3 Steps From Nowhere

featuring: Trugoy The Dove From De La Soul
Trugoy The Dove Courtsey Of Tommy Boy Records

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Executive Preoducer: Michael Lombard

Contact: Jammin Jimmy, 770-664-9262 x. 2333

So-Lo jam RECORDS

Intersound

QLT RECORDS

1. PASS IT ON (Remix/Instrumental) 4:30
2. PASS IT ON (Take A Hit/Original) 3:59
3. PASS IT ON (Remix/Accapella) 4:28

℗ & © So-Lo Jam Records. 8134

Rose

BILL LOWE AND CRIPPLE CREEK AT HOME

SIDE 1
STEREO
LPR-777
41853



A Rose
Production
Gospel

1. Cripple Creek - 1:09
2. Cindy - 2:00
3. Home Sweet Home - 2:39
4. Lonely Tombs - 2:55
5. Tragic Romance - 3:21
6. Coat Of Many Colors - 2:50
7. Hot Corn Cold Corn - 1:40

Rose Recording & Publishing ~ 416 Attica Vandalia, Ohio

Rose

BILL LOWE AND CRIPPLE CREEK AT HOME

SIDE 2
STEREO
LPR-777
41854

A Rose
Production
Gospel

1. Heaven Light - 4:00
2. New River Train - 2:37
3. John Henry - 2:28
4. Wild Wood Flower - 2:50
5. Old Joe Clark - 2:19
6. Will The Circle Be Unbroken - 2:06

Rose Recording & Publishing ~ 416 Attica Vandalia, Ohio


Kara
PRODUCTIONS
"THERE'S NO LIFE WITHOUT MUSIC"
RUKSHUN
Distributed By
KARA PRODUCTIONS
P.O. BOX 189
HUNTINGTON STATION,
HUNTINGTON, NY 11746
VOICE MAIL (917) 785-4025
FAX (516) 262-0624
SIDE A
33 1/3 RPM
STEREO
R-KP-95-LP
Produced by:
RUKSHUN
Carnival is Woman
1. JUMP AND WINE
2. FEEL TO PARTY
3. IF YUH GUN UP
4. CARNIVAL IS WOMAN - Mega Mix
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Kara
PRODUCTIONS
"THERE'S NO LIFE WITHOUT MUSIC"
RUKSHUN
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KARA PRODUCTIONS
P.O. BOX 189
HUNTINGTON STATION,
HUNTINGTON, NY 11746
VOICE MAIL (917) 785-4025
FAX (516) 262-0624
SIDE B
33 1/3 RPM
STEREO
R-KP-95-LP
Produced by:
RUKSHUN
Carnival is Woman
1. CARNIVAL IS WOMAN
2. FREE AND EASY DANCING
3. DOH STOP DE BACCHANAL
4. GOING CRAZY
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33 3 RPM
Stereo

Third World Villianz

IDW01

No Where To Run

1. No Where To Run - Midcoast Version
2. No Where To Run - Club Instrumental

Side A



No Where To Run
Music produced by Spike Rebel (C. Newbill) of Rebel Innovation
Music co-produced by J. Wordlaw (J-Wordz)
Song written by Third World Villianz - Aaron Wordlaw (Rap Evolution), Clint Hazzies (Accomplice), and Cornelius Chandler (Nemesis)

© ℗ 1999 Third World Villianz • For booking contact: Joel at In Da Wordz Productions • 1447 S. 16th Avenue • Maywood, IL 60153 • 708-681-5042

33 RPM
Stereo

Third World Villianz

LDW01

No Where To Run

1. No Where To Run - East Coast Version
2. In My Lifetime

B Side

No Where To Run

Music produced by Spike Rebel (C Newbill) of Rebel Innovation
Music co-produced by J. Wordlaw (J-Wordz)
Song written by Third World Villianz - Aaron Wordlaw (Rap Scallion), Clint Hazziez (Accomplice), and Cornelius Chandler (Nemesis)

In My Lifetime

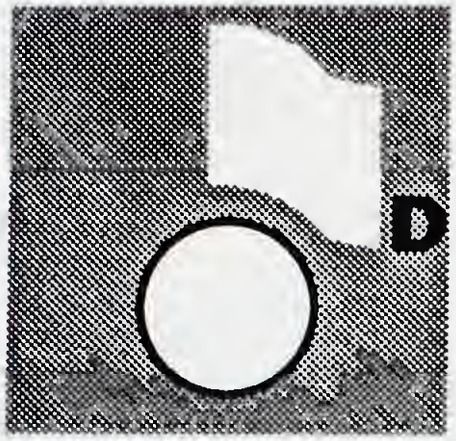
Music produced by J-Wordz
Music co-produced by Rap Scallion
Song written by Rap Scallion, Accomplice, and Nemesis



© 1999 Third World Villianz

For booking contact Joel at In De Woods Productions • 1647 S. 16th Avenue • Maywood, IL 60153 • 708-681-5042

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Dur® Music Inc.
1-800-Dur Music

SIDE A
130-100
33 1/3 RPM

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ALDIN BIRDETTE

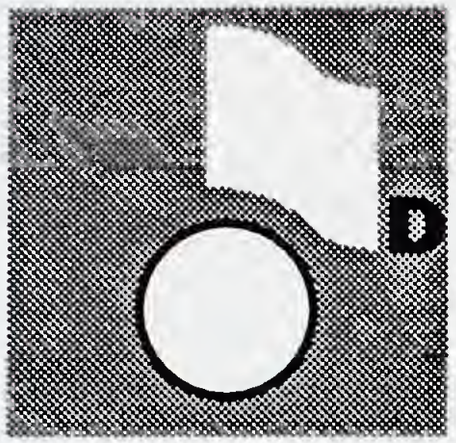
LET LOVE LEAD THE WAY (DROPP MIX)

(A. Birdette - B. Coffing)

1. VOCAL
2. INSTRUMENTAL

Produced by: Barry Bee / Engineered by: JONO
Background Vocals by: Duberry / Executive Producer: N.D.
Published by: B Dur Publishing / ASCAP
Platinum Dur / BMI

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Dur® Music Inc.
1-800-Dur Music

SIDE B
130-100
33 1/3 RPM

PROMOTIONAL COPY
NOT FOR SALE

ALDIN BIRDETTE

LET LOVE LEAD THE WAY (DROPP MIX)

(A. Birdette - B. Coffing)

1. VOCAL
2. INSTRUMENTAL

Produced by: Barry Bee / Engineered by: JONO
Background Vocals by: Duberry / Executive Producer: N.D.
Published by: B Dur Publishing / ASCAP
Platinum Dur / BMI


BREAK U OFF
72392 78067-1
SIDE A
1. DIRTY SOUTH REMIX* 4:07
2. ALBUM VERSION+ 3:50
3. A CAPPELLA WITH RHODES+ 3:48
NAIS
Executive Producer: David Michery
Co-Executive Producer: Emanuel M. Brulé
Lead Vocals by KT
*Remixed by F. Gucci Hawkins
+Produced by NAIS and Emanuel M. Brulé
Written by F. Hawkins/K. Robinson/C. Woods
Published by Da Boot Songs (ASCAP)/
NAIS Songs (BMI)
From the Street Life
Records release
Str-8 From Da' Boot
(72392 75498-2/4)
STREET LIFE/SCOTTI BROS. RECORDS, A DIVISION OF ALL AMERICAN MUSIC GROUP, 808 WILSHIRE BOULEVARD, SANTA MONICA, CA 90401.
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WARNING: ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.
7 23927 80671 4


BREAK UR OFF
NAIS
72392 78067-1
SIDE B
1. CREEP WITH ME REMIX* 4:01
2. BREAK A PIECE REMIX* 4:10
3. CREEP WITH ME REMIX (INSTRUMENTAL)* 4:00
Executive Producer: David Michery
Co-Executive Producer: Emanuel M. Brulé
Lead Vocals by KT
*Remixed by F. Gucci Hawkins
+Produced by NAIS and Emanuel M. Brulé
Written by F. Hawkins/K. Robinson/C. Woods
Published by Da Boot Songs (ASCAP)/
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From the Street Life Records release Str-8 From Da' Boot (72392 75498-2/4)
7 23927 80671 4

M.C. PROD.

ONE FOR D ROAD

SIDE A
COTT 1992

33 1/3 rpm Stereo
All rights reserved

1. ONE FOR D ROAD
Alison Ayres

2. WINE UP
Barnet (Preacher) Henry

3. THIS PARTY CAN'T DONE
Barnet (Preacher) Henry

Recorded at Muzic Lab & Sunset Studios
Arrangers: Kenny Phillips and Leston Paul
Executive Producer: M.,Chanka

M.C. PROD.

ONE FOR D ROAD

SIDE B
COTT 1992

33 1/3 rpm
All rights reserved

1. SOCA SWEETNESS
Donrick Williamson (Funny)
2. WATCH BUT DOH TOUCH
Donrick Williamson (Funny)
3. AH MOVING MEH WAIST
Fitzroy Phillips (Buddhist)

Recorded at Muzic Lab and Sunset Studios
Arrangers: Kenny Phillips and Leston Paul
Executive Producer: M. Chanka

M D PRODUCTIONS



WITTY * WASSY * JUMPY

33 1/3 RPM

SIDE A



1. PAN REVENGE
2. BIG SHOT PARTY
3. SOCA ADDICT

Dist. By:
Chanka
587 E. 42 St.
Brooklyn, N.Y. 11213
(718) 629–2439

M D PRODUCTIONS

WITTY * WASSY * JUMPY

SIDE B

33 1/3

1. I NEED YOUR LOVING
2. CALLOO CHRISTIAN
3. OBEAH

Dist. By:
Chanka
587 E. 42 St.
Brooklyn, N.Y. 11213
(718) 629–2439

RUKSHUN

SIDE A

33 1/3 RPM STEREO

All Rights Reserved

DOH STOP DE BACHANAL

(RUKSHUN)

Composed by: WINSFORD DES VIGNES

Arranger by: LESTON PAUL

Engineer: ERROL SOOKRAJ

Performed by: RUKSHUN

Made in the Republic of
Trinidad and Tobago by
HEWCO ENT. LTD.

RUKSHUN

SIDE B

33 1/3 RPM STEREO

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DOH STOP DE BACHANAL (CLUB MIX)

(RUKSHUN)

Composed by: WINSFORD DES VIGNES

Arranger by: LESTON PAUL

Engineer: ERROL SOOKRAJ

Performed by: RUKSHUN

Made in the Republic of
Trinidad and Tobago by
HEWCO ENT. LTD.

CUSTOM PROCESSED AND PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

NAVY MUSIC

Annapolis

U. S. NAVAL ACADEMY BAND
MIDSHIPMEN DRUM & BUGLE CORPS

SIDE 1

30M-1866A

1. ANCHORS AWEIGH
2. HANDS ACROSS THE SEA
3. SEA MEDLEY
   Nancy Lee - Blow Th Man Down - Sailing
4. THE THUNDERER
   Midshipmen Drum & Bugle Corps
5. SEMPER FIDELIS - MARINE HYMN

LONG PLAYING MICROGROOVE

33⅓ R.P.M.

PUBLISHED BY Recorded

CUSTOM PROCESSED AND PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

NAVY MUSIC

Annapolis

U. S. NAVAL ACADEMY
CHAPEL CHOIR - GLEE CLUB
ANTIPHONAL CHOIR

SIDE 2

30M-1866B

1. NAVY BLUE & GOLD
2. ANNAPOLIS MEDLEY
   Anchors Aweigh — Up With The Navy Up and At 'Em Navy! — Fight, Fight, Fight For the Navy — Fire on the Deep — There's An Appropriation — The Goat Is Old And Gray — Navy Victory March
3. NAVY HYMN
   Eternal Father Strong To Save

LONG PLAYING 33 1/3 R.P.M. MICROGROOVE

PUBLISHED BY Recorded Publications Company CAMDEN, N. J.


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
LYPSO LAND
TOTAL PARTY
SIDE A
CR 018
℗ 1991
33⅓ RPM
CHARLIE'S
RECORDS
1. SOCA TASSA 5:49
Vocal – Adrian Philbert
2. NONE STOP PARTY 5:53
Vocal – Roger George
3. OUT IN THE STREET 5:47
Vocal – Albert Bushe/Roger George/
A. Philbert/D. Rudder


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
LYPSO LAND
TOTAL PARTY
SIDE B
CR 018
℗ 1991
33⅓ RPM
CHARLIE'S
RECORDS
1. WINER GIRL 5:21
Vocal – Roger George
2. SAVANNAH PARTY 5:55
Vocal – David Rudder
3. OLD TIME DAYS (Medley) 6:30
Vocal – Adrian Philbert



RECORDS

001

33⅓ RPM
STEREO

TRINIDAD RIO

Arr. Produced By
Lenny Hadaway
Mktd. Flick/New Era
Recorded At
Nisbett Studios, London
℗ Flick Music/Cott 1988
© Flick Rec. Ltd. 1988

SIDE A:

SOCA GOING KILL SOMEBODY
(D. Brown)

RUM & COCA COLA
(R. Grant)

OLDER WOMEN
(D. Brown)

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TRINTOWN

RECORDS

001

33⅓ RPM
STEREO

TRINIDAD RIO



Arr. Produced By
Lenny Hadaway
Mktd. Flick/New Era
Recorded At
Nisbett Studios, London
℗ Flick Music/Cott 1988
© Flick Rec. Ltd. 1988

SIDE B:

LOOK WHAT YOU DONE
(L. Hadaway)

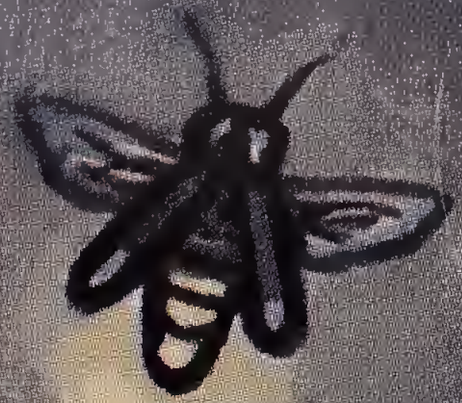
WAITING GAME
(D. Brown)

SOCA SHANGO
(L. Hadaway-D. Brown-D. Leeque)

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Side 1

brian saunders
(it's about) time



Happier Times
Nothing At All
A Favor
A Broken Clock
Dearest

Side 2

SOUNDS LIKE Whoop™

Stumble Around
The Cradle Robber's Song
Another Day
(It's About) Time

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(Sounds Like Whoop, ASCAP)
"Stumble Around", ©2001 Josh Simon.
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A BED OF LIGHT

THERESA RUSSELL

Birthday Poems

S.O.S.

KEYCHAIN TROPHY

UNLANDING

DENNIS CALLACI



ARC OF A DIVER

FAULTLINE

HOUDINI

IN WAIT



Barbara Carroll

"At The Piano"

SIDE ONE DS-847

1. DREAM DANCING — 7:41
(Cole Porter; Chappell & Co./ASCAP)

2. EMILY — 7:27
(J. Mandel/J. Mercer; Miller Music/ASCAP)

3. SOON IT'S GONNA RAIN — 4:16
(H. Schmidt/Tom Jones; Chappell & Co/ASCAP)

4. A CHILD IS BORN — 5:20
(Jones-Wilder; D'Accord Music, Inc/ASCAP)

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DISCOVERY®
RECORDS
Barbara Carroll
"At The Piano"
SIDE TWO
DS-847
1. WHAT TIME IS IT — 7:35
(Barbara Carroll; Barcol Music/ASCAP)
2. MY SONG — 8:16
(Keith Jarrett; Cavelight Music/BMI/AMRA)
3. A GAL IN CALICO — 3:25
(Schwartz/Robin; Warner Bros/BMI)
4. A LITTLE WARM — 5:27
(Barbara Carroll; Barcol Music/ASCAP)
©℗ 1981 TREND/DISCOVERY RECORDS, Box 48081, Los Angeles, CA. 90048


COLUMBIA
TONY BENNETT
AT CARNEGIE HALL PART 1
Recorded Live at Carnegie Hall June 9th 1962
with Ralph Sharon and his Orchestra
1 LULLABY OF BROADWAY - A. Dubin-H. Warren
C2S-823-Side 1
CS 8705
NONBREAKABLE
XSM 5721B
2 JUST IN TIME - B. Comden-A. Green-J. Styne
3 ALL THE THINGS YOU ARE - Hammerstein II-Kern
4 STRANGER IN PARADISE - R. Wright-G. Forrest-
5 LOVE IS HERE TO STAY - I. Gershwin-
G. Gershwin
6 CLIMB EVRY MOUNTAIN
O. Hammerstein II-R. Rodgers
7 OL' MAN RIVER - O. Hammerstein II-
J. Kern
"360 SOUND" STEREO "360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
TONY BENNETT
AT CARNEGIE HALL PART 1
Recorded Live at Carnegie Hall June 9th 1962
with Ralph Sharon and his Orchestra
C2S-823-Side 2
CS 8705
NONBREAKABLE
XSM 57219
1 IT AMAZES ME -C Leigh-C Coleman-
2 FIREFLY -C Leigh-C Coleman-
3 I LEFT MY HEART IN SAN FRANCISCO
-D Cross - G Cory-
4 HOW ABOUT YOU R Freed-B Lane-
5 APRIL IN PARIS E Y Harburg
-V Duke-
6 SOLITUDE -E DeLange-I Mills-
-D Ellington-
7 I'M JUST A LUCKY SO AND SO
-M David-D Ellington-
360 SOUND STEREO 360 SOUND
"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


Sears
GORDON JENKINS
THE ROMANTIC MOODS OF GORDON JENKINS
SPS-403
SIDE 1
(3005)
33⅓ RPM
STEREO
1. YOURS
(Rodriguez-Roig-Gamse)
2. THE LAMP IS LOW
(Ravel-Shefter-DeRose-Parrish)
3. TIME WAS
(Russell-Prado-Luna)
4. FOR THE WANT OF A STAR
(Lecuona-Gamse)
5. ARRIVEDERCI ROMA
(Rascel-Garime-Giovannini)

Sears

GORDON JENKINS

THE ROMANTIC MOODS OF GORDON JENKINS

SPS-403
SIDE 2
(3005)

33⅓ RPM
STEREO

1. MY SILENT LOVE
   (Suesse-Heyman)
2. DRIFTING & DREAMING
   (Curtis-Van Alstyne-Schmidt-Gillespi)
3. TO EACH HIS OWN
   (Livingston-Evans)
4. DOES YOUR HEART BEAT FOR ME
   (Johnson-Morgan-Parrish)
5. MY REVERIE
   (Debussy-Clinton)



THE COMMUNITY COLLEGE SINGERS
LIVE
AT VASSAR COLLEGE

Side 1 *STEREO*

Rerecorded from client's furnished tape

Z 458341

1. CORNER OF THE SKY (from Pippin)-arr. C. White
   Virginia Smith, soloist
2. WALK HIM UP (from Purlie)-arr. Clayton White
   Ernestine Cox, soloist
3. A PORTRAIT OF DUKE ELLINGTON-arr. J. Cacavas
   SOPHISTICATED LADY
   SATIN DOLL (Timothy Wilson, soloist)
   MOOD INDIGO
   SOLITUDE
   IT DON'T MEAN A THING (Osyande Kalitiv, soloist)

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

RPC

THE COMMUNITY COLLEGE SINGERS
LIVE
AT VASSAR COLLEGE

Side 2 *STEREO*



Rerecorded from client's turnished tape

Z 458342

1. JOY IN THE MORNING (Edwin Hawkins)
   Vicky Huggins & Patricia Hall, soloists
2. GOOD AND FAITHFUL SERVANT-arr. J. Simpson
   Frank Wells & Patricia Hall, soloists
3. I'M COMING HOME LORD (Andrae Crouch)
   Marlon Robinson, soloist
4. WATCH YE THEREFORE-arr. Joy Simpson
   Gregory Hopkins, soloist

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey


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INDUSTRIA ARGENTINA
PARNASO RECORDS
SADAIC-BIEM-COMAR
PNE. 10010 - A
PRODUCCIONES: ROGER LOPEZ
ESTEREO-MONO
PNE: 10010
TENEMOS ALGO BUENO
1. TENEMOS ALGO BUENO (We got a good thing going) (The Corporation) • 2. IMAGINACION (Imagination) (Burke-Van Heusen) • 3. BAJA A LA TIERRA (Down to earth) (Miller-O'Malley-Vandenberg) • 4. CANCION DE NAVIDAD (The Christmas song (Mel Torme-Robert Wells) • 5. SOLO NUEVAMENTE (NATURALMENTE) (Alone Again) (Naturally) (Raymond O'Sullivan)
Arreglos y Dirección: DON SEBESKY Y BOB JAMES
HANK CRAWFORD
(Intérprete)
Bajo licencia exclusiva CTI - USA
(P) 1974 - RECORD PARNASO S. A.
CORRIENTES 1922 - 1er. Piso

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PRODUCCIONES: ROGER LOPEZ

SADAIC-BIEM-COMAR

PNE. 10010 - B

ESTEREO-MONO

PNE: 10010

TENEMOS ALGO BUENO

1. **NO SE** (I don't know) (Bill Withers) • 2. **SOY UN TIPO DE SUERTE** (I'm just a lucky so and so) (Duke Ellington-Mack David) • 3. **UN PAIS DE MARAVILLA INVERNAL** (Winter wonderland) (Bernard -Smith) • 4. **UNA PEQUEÑA LAGRIMA** (A little tear) (Don Sebesky)

Arreglos y Dirección: DON SEBESKY Y BOB JAMES

HANK CRAWFORD

(Intérprete)

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CBS
M.R.
DISCOS CBS
VIDA
SANTIAGO FELIU
Lado 1
ESTEREO
33 1/3
20.680
AADI-CAPIF
SADAIC-BIEM
ALS 7814
1. Ayer y hoy enamorado (canción)* 2. Amigo dibujo (canción)*
3. Batallas sobre mi (canción)* 4. Palomas por la vida (canción*
5. Carta y suerte de tener a Gunila (canción)*
-Santiago Feliú-
Arreglos: *Oriente López **Pablo Menéndez
Dir. musical: Oriente López
(P) 1985 EGREM CUBA
M.R.
INDUSTRIA ARGENTINA. PRODUCTOR FONOGRAFICO DISCOS CBS S.A.I.C.F.

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DISCOS CBS

VIDA

SANTIAGO FELIU

(Intérprete)

Lado 2

ESTEREO

33 ⅓ R.P.M.

20.680

AADI-CAPIF

SADAIC-BIEM

ALS 7815

1) PARA BARBARA (canción) • 2) VIDA (canción) ** • 3) CUANDO EN TU AFAN DE AMANECER (canción) • 4) SOLO ARCO IRIS (canción) * • 5) DE CUALQUIER MODO (canción) *

-Santiago Feliú-

Arreglos: * Oriente López

** Pablo Menéndez

Dir. musical: Oriente López

℗ 1985 EGREM-CUBA

PRODUCTOR FONOGRAFICO Discos CBS SAICF - M.R. - INDUSTRIA ARGENTINA

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Fantasy

MILES DAVIS Vol. II

LADO 1

COMAR-SADAIC

"PRESTIGE"

STEREO

24001-2

(PRST-24001)

PRST-24001-2-A

1. MY FUNNY VALENTINE
(Rodgers) (5:58)
2. BLUES BY FIVE
(Davis) (8:51)

MILES DAVIS


REPRODUCCION Y EDICION DE FIJACIONES FONOGRAFICAS MAESTRAS DE FANTASY RECORDS. BERKELEY CALIFORNIA. AUTORIZADAS A RCA RECORDS Y MARCAS REGISTRADAS DE SU TITULAR RCA CORPORATION (U.S.A.) • RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS
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Fantasy
MILES DAVIS Vol. II
LADO 2
COMAR-SADAIC
"PRESTIGE"
STEREO
24001-2
(PRST-24001)
PRST-24001-2-B
1. AIREGIN (Rollings) (4:22)
2. TUNE UP (Davis) (5:40)
3. WHEN LIGHTS ARE LOW (Carter) (7:18)
MILES DAVIS


GOLDEN RECORD.
INDOOR PLAY
FOR A RAINY DAY
The Golden Singers and Orchestra
Produced By: Ralph Stein
LP-198-A
Made In U.S.A. by
A. A. Records, Inc.
NICK-NACK PADDY WHACK
YOU TURN FOR SUGAR AND TEA
AS I WAS WALKING
POPOCATEPETELING
FOLLOW THE LEADER
BUTTON BUTTON
HIGH FIDELITY 33⅓ RPM LONG PLAYING

GOLDEN RECORD®

INDOOR PLAY FOR A RAINY DAY

The Golden Singers and Orchestra

Produced By: Ralph Stein

LP-198-B

Made In U.S.A. by
A. A. Records, Inc.

SIMON SAYS
MUSICAL CHAIRS
LAVENDER'S BLUE
PUT YOUR FINGER IN THE AIR
DANCE AROUND
PRETTY AND SHINY O
RAIN RAIN GO AWAY
ITS' RAINING, ITS' POURING
MARCH WINDS AND APRIL SHOWERS
HAIL, HAIL THE GANGS ALL HERE

HIGH FIDELITY 33⅓ RPM LONG PLAYING

Reflections Of Bach

CONCERTO IN F MINOR
- **Allegro 4:42**
- **Largo 3:16**
- **Presto 5:15**

PASSACAGILIA IN C MINOR 3:13

PARITA IN E MAJOR 3:17

J.S. Bach - Arrangements & Production by J. Loussier
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SIDE A
Jacques Loussier

FV 41591
(FV 41591 AS)

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Reflections Of Bach

PASTORALE IN C MINOR 4:43
VIVACE (from Concerto in C minor BWV 1062) 4:50
GAVOTTE IN B MINOR 3:37
MINUET IN G MAJOR 3:54

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PAT ON THE BACK

YEAR OF THE BABY

℗ 1987 GIFT HORSE RECORDS
3 NEWBURY STREET
SOMERVILLE, MA 02144
PRODUCED BY
WILLIAM GARRETT

Side 1
33 1/3 RPM
STEREO
GH – 1001 – (A)

A GOOD LIFE
(©1987 DAVID MICHAEL JAHN, ALEC) BMI

THIS SIMPLE KISS
(©1987 DAVID MICHAEL JAHN, ALEC) BMI

PAT ON THE BACK

YEAR OF THE BABY

℗℗ 1987 GIFT HORSE RECORDS
3 NEWBURY STREET
SOMERVILLE, MA 02144
PRODUCED BY
WILLIAM GARRETT

Side 2
33 1/3 RPM
STEREO
GH - 1001 - (A)

GROW
(©1987 DAVID MICHAEL JAHN, ALEC) BMI
CULT TENDERNESS
(©1987 DAVID MICHAEL JAHN, ALEC) BMI

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RECORDS

DAME LA NOCHE - GEORGE BENSON (Intérprete)

AADI-CAPIF | SADAIC-BIEM

HS-3453 A

1) AMOR POR AMOR (Love x love) (Temperton) (4:43)
2) FUERA DE BROADWAY (Off Broadway) (Temperton) (5:23)
3) EL ANIMO DE MOODY (Moody's mood) (Moody-Jefferson) (3:24)
4) DAME LA NOCHE (Give me the night) (Temperton) (4:58)

Producido por **Quincy Jones** para

Quincy Jones Productions, Inc.

℗ 1980 - Warner Bros. Records Inc. (USA)

208868 A

(19-4)

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DAME LA NOCHE - GEORGE BENSON (Intérprete)

AADI-CAPIF | SADAIC-BIEM

HS-3453 B

1) QUE TIENES EN MENTE (What's on your mind) (Chater-Ballard) (4:02)
2) DINORAH, DINORAH (Lins-Martins) (3:39)
3) DANZA DE AMOR (Love dance) (Lins-Williams) (3:18)
4) ESTRELLA DE UNA HISTORIA (Star of a story) (Temperton) (4:40)
5) AFFAIR DE MEDIANOCHE (Midnight love affair) (Wolinski) (3:31)
6) APAGA LA LUZ DE LA LAMPARA (Turn out the lamplight) (Temperton) (4:43)

Producido por Quincy Jones para Quincy Jones Productions, Inc.

℗ 1980 - Warner Bros. Records Inc. (USA)

208868 B

(19-4)

STEREO

THE LATIN BIT

GRANT GREEN



BST 84111

Side 1

(BNST 84111-A)

1. MAMBO INN (Sampson-Woodlen-Bauza)
2. BESAME MUCHO (Velasquez-Skylar)
3. MAMA INEZ (Grenet-Gilbert)

Grant Green, Johnny Acea,
Wendell Marshall, Willie Bobo,
Potato Valdez, Garvin Masseaux.

LIBERTY / UA. INC., LOS ANGELES, CALIFORNIA

STEREO

THE LATIN BIT

GRANT GREEN

BLUE NOTE

BST 84111

Side 2

(BNST 84111-B)

1. BRAZIL (Barroso-Russell)
2. TICO TICO (Abreu)
3. MY LITTLE SUEDE SHOES (Charlie Parker)

Grant Green, Johnny Acea,
Wendell Marshall, Willie Bobo,
Potato Valdez, Garvin Masseaux.

LIBERTY UA. INC., LOS ANGELES, CALIFORNIA

ARIKWA

RITTAREARE KWABENA STYLE

AK-2-02-86

All Songs Published by:
Bruce Brewster Music, Ltd.
ASCAP

SIDE-A
STEREO
33 1/3 RPM

1.-DREAM ON A VIRGIN ISLE 1:42
(Ulric Ferrari)
2.-DAYMAKER 3:46
(Glenn Davis)
3.-TO WRECKLESS DRIVING 3:27
(Glenn Davis)
4.-RITTAREARE 3:35
(Glenn Davis)

ARIKWA

RITTAREARE KWABENA STYLE

AK-2-02-86

All Songs Published by:
Bruce Brewster Music, LTD.
ASCAP

SIDE-B
STEREO
33 1/3 RPM

1.-BUT BLACK, BUY FREEDOM 1:15
(Glenn Davis)
2.-TO MR. BILL 3:35
(Glenn Davis)
3.-HEAR DEH V. I. VOICE 7:08
(Glenn Davis and Tradition)

LPB

RECORDS

REV. ROBERT SMITH, JR.



C-10155 A
STEREO

A MIND TO LIVE FOR JESUS

I'VE GOT A MIND TO LIVE FOR JESUS 3:28

FATHER FORGIVE THEM 2:28
writer- Robert Smith

BE HAPPY SAID THE LORD 5:30
writer-Robert Smith

BOW DOWN-LIVE 6:48
writer-Robert Smith

LPB

RECORDS

DOROTHY WILSON



C-10155 B
STEREO

A MIND TO LIVE FOR JESUS

CAN'T YOU SEE THE CHANGE IN ME 3:18
writer-Sarah F. Carter

I'M GOING THROUGH 3:52
Traditional

WHAT A BLESSING IN JESUS I'VE FOUND 5:33
writer- Sammy Stevens

ALL BECAUSE I'M SAVED 3:20
writer-Sammy Stevens

CAROLINA RECORDS

HEY THERE

Carol Sudhalter Quartet

CS 2244



SIDE 1
33 1/3 RPM

1. **SATIN DOLL** (Duke Ellington) 7:05
2. **HEY THERE** (Richard Adler-Jerry Ross) 8:06
3. **OUT OF NOWHERE** (Johnny Green-Edward Heyman) 5:58

CAROLINA RECORDS

HEY THERE
Carol Sudhalter Quartet

CS 2244

SIDE 2
33 1/3 RPM

1. **HOW ABOUT YOU** (Burton Lane-Ralph Freed) 5:51
2. **THAT'S ALL** (Bob Haymes-Alan Brandt) 9:15
3. **MITCHELL** (Carol Sudhalter) 5:17

Dynamite Records
301 South 4 St. Box 975
Norfolk, Nebr. 68701
Ⓟ Dynamite Records—1974

Jim Hall Productions Presents live from
Circle Ⓗ Ranch, N.J. Streaking Sally
Produced by Richie Burkhardt - Jim Hall

A Side

Publishers
Jim Hall
Music BMI
Cactus Music
ASCAP
34157

Artists
B. Moore & The
Kentuckians
Jim Hall
R. Burkhardt
Martha Dee

1. STREAKING SALLY
(Jim Hall- J. Moore, R. Whitfild
2. QUESTIONS & ANSWERS
(Bill Moore)
3. I NEED YOU MORE TONIGHT
(Bill Moore)
4. LOW DOWN AND DIRTY KIND OF LOVE
(Jim Hall-Jerry Coakley)
5 YOU MUST HAVE BURNT
YOUR MOTOR OUT
(L. Dixon-R&R Brindise)
6. PLAYING YOUR GAME
(J. Coakley J. Green)

Dynamite Records
301 South 4 St. Box 975
Norfolk, Nebr. 68701
℗ Dynamite Records—1974

Jim Hall Productions Presents live from
Circle Ⓗ Ranch, N.J. Streaking Sally
Produced by Richie Burkhardt - Jim Hall

B Side

Publishers
Jim Hall
Music BMI
Cactus Music
ASCAP
34158

Artists
N. Burkhardt
Don Cassidy
Lon Rose &
Kanas C, Williams

1. BEAUTIFUL LOVE
(Nancy Burkhardt & Donald Cassidy)
2. MY PARTY DOLL
(Donald Cassidy)
3. WATCH OVER MY MOTHER
(Lon Rose)
4. STAY AWAY FROM ME
(Lon Rose)
5. LET ME SEE
(Kansas C. Williams)
6. YOU'RE MY RAINBOW
(K. Williams)

PARTIDO EM 6

Velha da Portela
Anézio da Beija-Flor
Joãozinho da Pecadora

Luiz Grande
Casquinha da Portela
Ary do Cavaco



PARTIDO EM 6



Velha da Portela
(Euzébio do Nascimento)
Compositor da Portela

Intérpretes que gravaram suas músicas

Abilia Martins • Jair Rodrigues • Djalma Pires • Quarteto Em Cy • Tuca • Jamelão • Renata Lu • Zuzuca • Jurema

SEU MAIOR SUCESSO:
O samba enredo da Portela em 1974. O MUNDO MELHOR DE PIXINGUINHA "PISINDIN"

SEU PONTO FORTE:
Samba de Partida Alta, com Sátiras e Giras



Joãozinho da Pecadora
(João de Souza Barros)
Compositar da Portela

Intérpretes que gravaram suas músicas

Elizete Cardasa • Nara Leão • Paulinha da Viala • Jarginha da Império • Lilica • Luiz Grande •

SEU PONTO FORTE:
Samba de Partida Alta



Casquinha da Portela
(Otto Enrique Trepte)
Campositar da Portela

Intérpretes que gravaram suas músicas

Paulinha da Viala • Zé Kéti • Candeia • João Nogueira • Picalina da Partela • Marçal • M P B - 4 • Clara Nunes • Elza Soares • Nara Leão • Renata Lu • Deise Camarga • Mensageira da Samba • A Vaz da Marro • Os 5 Crioulos • Tria Terra •

SEU PONTO FORTE:
É ter muita Ginga

LADO A

MELHOR QUE UMA, SÓ DUAS OU TRÊS
(Velha-Franco)
A BAIANA LEVOU MEU TAMBORIM
(Casquinho)
MINHA MORAL
(Luiz Grande)
Ó ZÉ
(Ary do Cavaco)
TIRA A MÃO
(Joãozinha do Pecadora)
QUEM ESTUDOU TRABALHA MENOS
(Anézio-Wilson Bombeiro)

LADO B

COITADO DO RAYMUNDO
(Casquinho-Argemiro do Pandeiro)
SAMBA DURO
(Luiz Grande)
MESA DE SEIS BURACOS
(Velho do Portela)
MEU PÉ DE SERRA
(Joãozinho do Pecadora)
O QUE IMPORTA
(Ary do Cavaco)
SAMBA DO CLAUDIONOR
(Anézio-Wilson Bombeiro)

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Anézio da Beija-Flor
(Anézio Tavares da Silva)
Compositor da Beija Flor de Nilópolis

Intérpretes que gravaram suas músicas

Martinho da Vila • Sandra Mara • Silvinho do Pandeiro • Georgete da Macidade • Haroldo Santos • Agepê •

CAVAQUINHISTA PROFISSIONAL



Luiz Grande
(Luiz Alberto Chavão de Oliveira)
Compositar da Imperatriz Leopoldinense

Intérpretes que gravaram suas músicas

As Gatas • Zé Di • T. B. Samba • Janaina • Haroldo Santos • Zaira • João Nogueira • É muitas com o próprio •

SEU PONTO FORTE:
Seu gogó e seu talento



Ary do Cavaco
(Ary Alves de Souza)
Compositar da Portela

Intérpretes que gravaram suas músicas

Paulinha da Viola • Elsa Mirna • Elizete Cardoso • Jarginho da Império • Jair Rodrigues • Originais do Samba • Conjunto Nossa Samba • Noite Ilustrada • Agepê •



Nossos agradecimentos ao engenheiro de som Deraldo José de Oliveira, dos estúdios HAWAI, pelos excelentes resultados obtidos neste trabalho. Uma lembrança de uma inspirada e autêntica roda de samba carioca.

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Estúdio: Hawai - Rio
Solos: Gravados in loco, no barraco do Velha no morro do Alemão, bairro de Ramos - Rio

Immortal Sessions

LOUIS ARMSTRONG

Volume 2

SAGA PAN



LOUIS ARMSTRONG, Trumpet JACK TEAGARDEN, Trombone ARVELL SHAW, Bass
BARNEY BIGARD, Clarinet EARL 'FATHA' HINES, Piano SIDNEY CATLETT, Drums

Immortal Sessions

LOUIS ARMSTRONG

Volume 2

6904

SAGAPAN

Side one
CHINATOWN MY CHINATOWN
SWING THAT MUSIC
ROCKING CHAIR
HEEBIE JEEBIES
STORYVILLE BLUES
I CAN'T GIVE YOU ANYTHING BUT LOVE

Side two
AIN'T MISBEHAVIN'
BACK 'O' TOWN BLUES
BABY WON'T YOU PLEASE COME HOME
BLACK AND BLUE
PANAMA
ROYAL GARDEN BLUES

Identified Personnel

LOUIS ARMSTRONG, Trumpet
JACK TEAGARDEN, Trombone
EARL 'FATHA' HINES, Piano
BARNEY BIGARD, Clarinet
ARVELL SHAW, Bass
SIDNEY CATLETT, Drums

SAGAPAN
STEREO

This recording has been reprocessed for Stereo listening at Saga Studios, London. It may also be played on Mono equipment with a compatible cartridge
Your dealer will advise you

The Saga History of Jazz

The history of Jazz is a footnote to the histories of two continents —Africa, and the Americas.

Everybody knows the story of the condemned man who was overheard to say, as he walked towards the gallows — "this will teach me a lesson". But how many know the true story, reported in the San Francisco Press in May 1936, about two murderers who had been sentenced to death following upon a sensational crime? Part of the newspaper story was — *"The condemned men listened to jazz music from a gramophone until it was time to go to the death chamber. They were accompanied to the gallows by the Catholic chaplain who had converted them to his faith during their imprisonment"*

Each jazz enthusiast may decide for himself what relevance the jazz records had in assisting the chaplain in winning for God (in the "nick" of time) two more souls. But the gravamen of the story is that by the mid-thirties the musical genre of jazz was as much a part of the daily way of life in the U.S.A. as the oven in the kitchen. With a fair share of time left for pop, it was jazz which was the essential diet of American steam radio, and there were more heroic names from the world of jazz than there were from pop — the objective of the pop crooners being to turn teenagers (then called bobbysoxers) into swooners, jazz music having too sophisticated for the kids. Jazz in the Twenties and Thirties was Mr. Average Adult American's staple musical diet.

Jazz, by this particular name, is said to have suffered a decline in the early Sixties. But a rose does smell as sweet by any other name, and who is there to doubt that enormous elements of jazz are within the musical inventions of The Beatles, The Rolling Stones, The Brian Auger Trinity, The Procul Harum, etc.?

Jazz in all its origins was African music, and African music only. It was the African musical artform which was refined into sounds we too can comprehend. Its primary origin was from the earliest African negro slaves within the United States who were able to lay their hands upon musical instruments and cause them to emit the sounds which were within their souls. Their continent had been lost to them. But the drum beats within their psyches were intact.

The sweetest flowers may grow on dungheaps. The calamitious conditions of the early American slave culture is too wellknown, and too loathsome, to bear repeating. On the banks of the Mississippi there they sat down and wept. Yes, they wept when they remembered Africa. But our Godgiven natures do not permit whole lifetimes of woe and weeping. Some few persons in the world there are whose lives consist of woe and weeping and no more. They are called melancholics. They are confined to institutions. But for the rest of us, who weeps must also sing. And so the early African slaves sang, and clapped their hands, and raised their voices to the heavens, sometimes in lamentation, sometimes in joy. The slaves were numerous. No matter how beastlike their daily toil they were at one together in the colour of their skins. They were at one together in their communion lot of having lost their Zion. *And they that carried them away required of them a song, saying, sing us one of the songs of Africa. But how shall we sing the Lord's song in a strange land? If I forget thee, O Africa, let my right hand forget her cunning.* This they then believed. This they believe. And it is within this belief that they distilled a magical artform which, down all a far broader spectrum than Jazz, historically was to be the luminaries and ribbons of a continuum of musical invention. The pristine forms were — negro Gospel, and negro Spirituals, and hence to the same thing all over again really, only in secular form, the Blues. The Blues were lamentations. The Blues were dirges. The Blues were not addressed to God, and not about Him. The Blues was the negro artform which described, in words and music, what their own lives were all about. Their earlier and far less sophisticated forms — Gospel and Spiritual — were what heaven was to be all about. The jazz sound, when it came into its own, was to be neither Blues nor Spiritual nor Gospel. Jazz was what *they* were all about — their Afro origins, their Afro psyches, their Afro internalised drum beats, their Afro aspirations.

I have never been able to find, either in a reference work or in the considerable literature which has been written about jazz, a satisfactory early history of the form. The Oxford University Press is unkind to jazz. In their shorter dictionary — two quite massive volumes — they dismiss the whole subject in precisely 8 brief lines. They make no effort to trace the derivation of the word. They show the word as first having been used in 1911. The substance of their story is that jazz is "a kind of music". The same publishers' Companion to Music, a most considerable and usually inspiring volume, is generous in the space it gives to jazz, but consistently inkind to the form itself. When they state in general that jazz is a technique of performance and not of composition one is obliged to wonder why they did not address letters to Stravinsky, Bartok, Schoenberg, Gershwin, and suchlike prior to the allegation they make that such composers, who are so greatly admired by jazz enthusiasts, may hardly regard this admiration as a compliment. There are many other attacks upon jazz within the article.

The Britannica (14th edition, 1929) is a great deal more helpful. But even here there is a solid refusal to state how it all began and where it all came from. The naked truth is that we know more about the origins, the era, and the disappearance of dinosaurs than we know about the origins and the early progressions of the artform of jazz music. We know only the broad outline — that it was all an Afro-American invention, which, we may, with some show of right, presume, was back in the 17th or 18th centuries, started with negro slaves blowing down scrap lengths of piping, accompanied by voices sung into buckets, and that the probabilities all are that the rhythm section consisted of washboard and the tickytatticktak of human or animal bones. Their rhythm and their beat were of the essence. The melody line, in its distant origins, must have been human voices only.

Finally instruments were begged, borrowed, stolen. Few if any of the early inventors could read a note. And so the earliest jazz was (probably, not positively) the wellknown melodies of secular or hymnal music. There was no musical direction, no conductor, no rehearsals. These primordial performances must have been totally undisciplined, and yet, perhaps, sublimely cohesive. Each came in to join the sound as he pleased, and left it as he pleased. And hence the rational projection that the projection that the primitive jazz of the Southern State negro slaves was a primitive group performance within the order and kind of what was later to be termed the "jam sessions" of the Thirties and Forties and Fifties.

Charlie Parker — the faceless man, for almost no photograph of him exists — was the Chaucer, the Spencer, the Shakespeare and the Milton of his own jazz era. But there was Satchmo too, the jazz Andrew Marvel. And Duke Ellington, the genre's Dante. And each reader may allocate his own jazz greats to Goethe, Heine, Moliere, Corneille, and Racine. Anything less would be inadequate.

On July 4 1900, Louis Armstrong was born in New Orleans. On July 6 1971, in New York, he died. In the intervening seventy years, Armstrong laid the foundation of jazz, influenced countless numbers of musicians of his own and succeeding generations and made recordings acknowledged to be the definitive examples of the music. Later, Armstrong became a legend in his own lifetime, universally known for his music and his personality. His death brought forth many tributes both expected and unexpected (the Russian poet Yevteny Yevtushenko celebrated the man who "trumpeted to the world his love" with an original poem), but what was not conveyed by the acres of newsprint was the extrovert warmth of Louis Armstrong; now, only the recordings left behind can attempt to do that.

The music on this album is taken from a number of broadcasts, all of which emanated from New York between 1948 and 1950. With recordings of this nature it is difficult to be authoritative about just who is present but with one exception ("I Can't Give You Anything But Love" where a big band is present) all the tracks are in the small group "All Stars" format which Louis had adopted in 1947 after disbanding his big band. "Heebie Jeebies" and "Storyville Blues" come from either a broadcast or film short commemorating Louis' record breaking opening at the New York club 'Bop City'. One of the high spots of the album is Louis entering on a slow reflective version of "Storyville Blues", both trumpet and vocal are backed by some lyrical piano work, and Jack Teagarden has a solo spot as well. "I Can't Give You Anything But Love" is from another time and place, from this track it's possible to see the 'entertainer' side of Louis emerging but his solo is still full of jazz interest. Side two opens with a lively version of "Ain't Misbehavin'", taken from an Eddie Condon broadcast. "Back 'O' Town Blues" is from the same broadcast and this time the host's guitar can be heard in the ensemble. "Baby Won't You Please Come Home" opens with Teagarden's vocal, with Armstrong, in searing form during a high pressure trumpet break. From yet another broadcast comes a fine version of "Black and Blue"; there were those who accused Armstrong of not taking a firm line on colour prejudice but his sincere interpretation of the lyrics here is a example of his subtle approach to the problem. The final two tracks, "Panama" and "Royal Garden Blues" come from what must have been a memorable broadcast, as well as Armstrong and Teagarden, taking part is Joe Venuti, one of the few remaining jazz violinists and the same man who made many classic jazz sides with pioneer jazz guitarist Eddie Lang during a fruitful partnership.

Sleeve notes by GREG MURPHY

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HERBIE MANN
BE BOP SYNTHESIS
THE SAVOY SESSIONS



Not long ago, Herbie Mann said he was giving serious thought to taking up the tenor saxophone again. Mann told Down Beat's Patricia Willard: "I stopped... because I had never gotten past my Lester Young-Zoot Sims thing, and everybody was into 'Trane already. But I was good, and there really isn't a tenor player at this moment...nobody who is playing music for the people. Stan (Getz) did for awhile with the bossa nova, but there's more to it than that."

(Continued on back cover)

SAVOY
SJL 1102

And Mann expanded a bit on what he had in mind.

"Imagine the R&B feeling of 'Memphis Underground,' and on top of it, a Bill Perkins-Zoot Sims-Stan Getz sound . . . which is the way I played. I might put out some records and not even use my name . . . call myself 'Supersex.' There's more potential there than in 'Supersax.'"

That little conversation gives a number of insights into the musical, business, and ego compartments of the mind of Mr. Mann, who since 1959, the year of his first commercial splash with Afro-Cuban music, has exhibited an uncanny ability to find the public's musical pulse. He has changed his musical settings whenever he has found it necessary to do so in order to join a trend, but he insists that he has never played music he didn't find interesting or enjoyable. That means he is one of the most eclectic of jazzmen. Over the years, Mann's music has centered around Latin, Middle Eastern, Japanese, Eastern European, Brazilian, Caribbean, Soul and Nashville influences. And his audiences have loved it all, with the exception of the time he took on a group of young Turks from the arena of free jazz and set up shop as what he himself has described as a "fourth or fifth-rate Miles Davis." Shortly after it became evident that the Mann people weren't buying that kind of adventurism, Herbie retooled, woodshedded briefly, and came up with "Muscle Shoals Nitty Gritty." He was back on the charts and back in the money. And he's been there ever since.

In 1957, however, the beginning of that commercial success was a couple of years ahead of him, and although Mann may not have been content as one of the two best known flutists in jazz (Frank Wess was the other), he wasn't doing badly. '57 saw him in the recording studios for a number of labels, including Savoy. Having made a mark in 1954 and '55 as a member of the Matt Matthews Quartet, Mann drew the attention of a number of leaders who employed him on their record dates. Then, he began getting calls to lead recording sessions. One of his strongest attributes, part and parcel of his business success, has alway been the ability to choose superior sidemen. That sagacity is certainly strongly evident in the personnel of this album.

Guitarist Joe Puma, who plays so engagingly here and who wrote half the tunes in this collection, was a more or less constant companion of Mann for a couple of years in the late 1950's and can be heard on a number of albums. In recent years, active in a duo with fellow guitarist Chuck Wayne, Puma was in the same branch of the Charlie Christian guitar school attended by Jimmy Raney and Tal Farlow in 1957. There are moments here, for instance on "One For Tubby," in which Puma is almost a dead-ringer for Raney. But he had a unique way of comping, and a slightly more percussive attack than Jimmy's. His lively solo on "Who Knew" is one of the highlights of the set.

At the time of this date, Eddie Costa was rapidly establishing himself as one of the most versatile and accomplished keyboard artists on the New York scene. He was frequently called to the piano as to the vibes. Costa had a distinctively personal style that still stands out from the mass of jazzmen of the fifties and sixties. His crisply articulated solo on "One For Tubby" is a superb example of his approach.

Wendell Marshall was a member of the Savoy house rhythm section known as "The Trio" in the 1950's. The other players were pianist Hank Jones and drummer Kenny Clarke. But Marshall also recorded with dozens of other Savoy artists, always bringing to a session the solid musicianship he honed with Lionel Hampton and Duke Ellington. He was one of the most dependable bassists of the time, and it was a loss to jazz when he dropped out for the more secure precincts of Broadway musicals.

Bobby Donaldson was a drummer equally at home in traditional, mainstream and bop. He has long been appreciated for his fine sense of swing and his ability with brushes. In the forties and fifties, he was heard with artists as disparate as Willis Jackson, Teddy Wilson, and Mann.

The co-star of the album, possibly the star, depending on the orientation of your ears, is Phil Woods. He was 26 when the date was recorded, 5 years out of Juilliard, deep into Charlie Parker, and a formidable alto player. Phil had worked with Charlie Barnet, George Wallington, Friedrich Gulda, Dizzy Gillespie and others. He had studied with Lennie Tristano and formed extremely pleasing recording partnerships with Jimmy Raney and with fellow alto saxophonist Gene Quill.

There were few alto men in 1957 who played with Woods' fire and melodic daring. Even in those days, there was no Bird disciple who had made more effective use of the Parker tradition than Woods. He has continued to build on that tradition and to introduce even greater passion and lyricism, and in the mid-seventies he is clearly a giant of his instrument. It would be useless to detail Phil's best moments in this collection. He was having a great day, and there is such life, depth, and edge to his playing that he comes near to overwhelming the occasion.

However, that brings us to Herbie Mann and his tenor saxophone, which at this point, thank goodness, he had not abandoned. Herbie uses tenor on only two of the pieces, "Here's That Mann" and "Who Knew." His sound and style, as he has acknowledged, are derivative of Lester Young, as were those of Stan Getz, Zoot Sims, Bill Perkins, Allen Eager, Al Cohn, Brew Moore, Paul Quinichette, Don Lanphere, Richie Kamuca, Joe Romano, and at least several dozen other more or less successful tenor men of the post-war period. Mann is a most effective player in the Prez idiom. His full tone and swinging conception on "Who Knew" are especially attractive, and he and Woods meld beautifully in the ensembles, and in the pecking during the bridge in the final chorus. And Mann more than holds up his end in that delightful alto/tenor break at the end of "That Mann."

As for the flute work, it is easy and laid back, with that slightly dry sound Mann has held on to over the years. He takes few harmonic chances, preferring to go for the notes that lie closest to the primary character of a piece, the ones audiences can recognize and seize upon. It is difficult to argue with his preference in that regard; he has certainly succeeded with it. Nor is it difficult to argue with his inclination to take up the tenor again. Strangely, it is his reed instruments, mainly tenor saxophone and bass clarinet, on which Mann has always produced the most satisfying improvisation. It is good to have some of his best tenor work available again, and to have it in a collection with some of Phil Woods' most inventive and aggressive blowing of the fifties.

–Doug Ramsey



SIDE ONE
Yardbird Suite
Here's That Mann
One For Tubby

SIDE TWO
Squire's Parlor
Who Knew?
Opicana

Previously issued on Savoy 12108 Yardbird Suite

MUSICIANS:
Herbie Mann: Flute, Tenor Sax
Phil Woods: Alto Sax
Eddie Costa: Vibes
Joe Puma: Guitar
Wendell Marshall: Bass
Bobby Donaldson: Drums

May 14, 1957

Produced by Ozzie Cadena
Engineer: Rudy Van Gelder

Reissue Produced by Bob Porter
Executive Producer: Steve Backer
Mastering: Al Brown (Frankford-Wayne, New York)

Cover Art: Andrew Moszynski
Photography: Ray Ross
Design: Nancy Greenberg
Art Direction: Bob Heimall

SJL 1192

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RUPAUL



0 16998-0565-0 9

Side One

BACK TO MY ROOTS
1. Jheri Curl Juice Mix
2. 7" Version
3. Murk's Curl Activator Mix*

Side Two

BACK TO MY ROOTS
1. Oscar G.'s Dope Dub*
2. Jheri Curl Juice Dub**

SUPERMODEL
3. "Work It Mr. DJ" - Tribal Mix***
4. **STRÜDELMODEL**.****

FINGER WAVES

FLAT-TOP FADE

BRAIDS

EXTENSIONS

JHERI CURLS

PRESS-N-CURL

ASYMMETRICAL

'SHROOM

AFRO-PUFF

HAIR WEAVES

CORN ROWS



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*Additional production and remix by Ralph Falcon and Oscar Gaston for Murk Productions - **Mix engineer: Carlos Sanatos
**Remixed by Eric Kupper - ***Remixed and edited by Marc "Funkyman" Paley, DJ EFX and DJ Digit for 3rd Floor Productions

Art direction by Travis Gonzalez - Design and logo by Lisa Liu - Stylist, hair and make-up by Matha and Zalyh
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Tommy Boy

CAMOFLAUGE

"Layin My Stunt Down"

feat. Baby (The Birdman)

PARENTAL ADVISORY EXPLICIT CONTENT

PPR-61967B-1




MIKLÓS RÓZSA
MUSIC FROM THE FILM
BEN HUR
Rózsa National Philharmonic Orchestra & Chorus
SPC21166

MIKLÓS RÓZSA

MUSIC FROM THE FILM BEN-HUR

Rózsa National Philharmonic Orchestra & Chorus

SIDE ONE

BEN-HUR ASCAP

1 - Fanfare and Prelude
Star of Bethlehem and Adoration of the Magi (7:50)
2 - Friendship (3:48)
3 - The Burning Desert (5:18)
4 - Arrius' Party (1:41)
5 - The Rowing of the Galley Slaves (2:34)

SIDE TWO

1 - Parade of the Charioteers (3:28)
2 - The Mother's Love (2:47)
3 - Return to Judea (2:28)
4 - Ring for Freedom (2:40)
5 - The Lepers' Search for the Christ (3:07)
6 - The Procession to Calvary (4:41)
7 - The Miracle and Finale (5:28)

In 1869 the young Henry James, overwhelmed by his first experience of Rome, wrote: "from midday to dusk I have been roaming the streets... At last - for the first time - I live! It beats everything - it makes Venice - Florence - Oxford - London - seem like little cities of pasteboard. I went reeling thro' the streets in a fever of enjoyment." And as instantly and as surely was Miklós Rózsa conquered when he first visited the Eternal City in 1950 for the purpose of writing the music for *Quo Vadis*. Thenceforth, for him, many roads have led back to Rome, both literally and metaphorically; it is his favorite European city and one in which he has done some of his best work. *Quo Vadis*, in fact was the occasion of a kind of spiritual homecoming and a turning-point in the composer's film career. He had survived the years of oriental fantasy (*Thief Of Bagdad*) film noir *(Double Indemnity)* psychological melodrama *(Spellbound)* and gangster thriller *(The Naked City)* - in all of which he preserved intact the nucleus of his own musical personality despite the considerable degrees of stylistic differentiation demanded by each genre - to find his true *métier* in the historical film. *Madame Bovary* (after Flaubert) was the first in 1949; but *Quo Vadis* opened for him the gates of the Ancient World and initiated him into the kind of period research which was to avail him well in pictures set as remote from each other in time and place as *Ivanhoe, Knights Of The Round Table, Diane, Plymouth Adventure, El Cid*..... and the most spectacular beneficiary of all, Rózsa's ciné-musical masterpiece, *Ben-Hur*.

That *Ben-Hur* (composed over a period of more than a year between 1957 and 1958) should reveal such depth of emotional commitment comes as no surprise once we are familiar with Rozsa's credo with regard to historical films. "Just as I have always loved places and works of art with a past behind them and have tremendous respect for the achievements of the past, so I have always been especially fascinated by films that seek to evoke the past, of whatever period; and I have used every means in my power to make my music help to bring that past to life. This for me was always a sure and lasting source of satisfaction. I love investigating the music of the past centuries in quest of material I can salvage and adapt and marry to my own style for dramaturgical purposes...

In the preliminary stages of work on *Ben-Hur* I walked long afternoons in the Forum Romanum, on the Capitoline and Palatine Hills, imagining the old splendor of the buildings that are in ruins now, and the excitement of the multitude in flowing togas in the Circus Maximus, where I wrote the music for 'Parade of the Charioteers'" (Side 2 band 1). I felt instinctively that with its sweeping, human drama and flamboyant pageantry *Ben-Hur* needed music which grew out naturally from its atmosphere and became an integral part of it." The perspective was wider than on Rózsa's two earlier Roman pictures, *Quo Vadis* where for the most part the demand was for musical 'scenery', and *Julius Caesar* where he was concerned primarily to interpret musically the Shakespearean drama. *Ben-Hur* constitutes an impressive synthesis of these two contrasting approaches; and the score's unwaning popularity nearly 20 years after it was first composed testifies eloquently to Rózsa's prowess as a contemporary musical spokesman of Rome in the first century A.D.

Fanfare and Prelude. A cluster of brass fanfares introduces the main titles which are played off - electrifyingly - to the camera closing in on Michelangelo's *Creation of Adam*. The full title is 'Ben-Hur - a Tale of the Christ, but the music establishes priorities in that the first theme to appear - in full regal orchestral dress - is the chordal 'Christ' theme.

Chimes continue above Ben-Hur's virile theme, (six horns and strings) then comes the more lyrical love-melody for Ben Hur and Esther. After a short but climactic reprise the 'Prelude' ends with a statement of the arresting 'Anno Domini' theme which we shall hear again in 'The Lepers' Search for the Christ'. Rózsa has here gathered together all the varied elements of the drama - the martial, the Christian, the pagan, the extrovert, the intimate - into a musical composite of epic scope and grandeur.

Star Of Bethlehem and *Adoration Of The Magi*
The star which arises in the night sky over Bethlehem is hailed by orchestra and female chorus in a chorale-like melody (Bach would have approved its sturdy bass) expressing the wonderment of the Wise Men, the gladness of the villagers and the joy just being born to the world. Inside the stable the tempo changes to 'Allegretto Pastorale' and muted strings, alternating with soft woodwinds, join the voices in a tender carol. As the Magi place their gifts, the chorale returns with the support of soft brass, and the scene fades into the darkness of the sky.

Friendship. Two childhood friends, the Roman Messala and the Jew Ben-Hur, meet again as young men. After a glimpse of the sinister theme representing the Roman iron with which Messala is indelibly branded (and which is to precipitate untold tragedy) the music settles to a leisured, lyrical exposition of the manly 'Friendship' theme. A climax is reached as the two friends each aim a spear into a beam of the torch-lit hall: neither has lost his skill, and the spears quiver in symbolic proximity.

The Burning Desert. An irredeemable rift develops and Ben-Hur is sent to the galleys by Messala. The thirst-crazed party of convicts is herded through the desert and stops at a village called Nazareth, where Ben-Hur is given water by a carpenter's son with a strange air of authority. The brassy, blistering, bloodily dissonant turmoil of the desert music culminates in an anguished statement of the Ben-Hur theme and then yields - magically - to the cool pools and green leafage of an unexpected oasis: the tranquil shimmer of the 'Christ' theme with its soft organ chords and bell-like harp figure. The theme swells to a mighty peroration as the party moves off and Ben-Hur looks back over his shoulder in gratitude at the man who has just saved his life.

Arrius' Party. A piece of quasi-Roman 'source' music in which the Roman commander Quintus Arrius's orchestra, consisting of aulol (double flutes) and lyres, is simulated by their modern counterparts - flutes, oboes, cor anglais, harps and pizzicato strings. The percussion however - small tom-toms, tambourine and sleigh-bells - remains the same after nearly 2,000 years.

The Rowing Of The Galley Slaves. Arrius puts the rowing slaves on board his galley through their paces. The music is a *tour-de-force*, a sustained rhythmic *accelerando* in which the *basso ostinato* of the timpani marks time with the hortator's gavel as it proceeds from rowing to battle to ramming speed.

Side II

Parade Of The Charioteers. On the day of the great chariot race in the Circus at Antioch all the competitors - among them Ben-Hur and his arch-enemy Messala - march proudly around the arena. The main theme is none other than a heroic metamorphosis of the venomous Messala motif heard at the beginning of 'Friendship', but here transformed out of all recognition. The trio of this, perhaps the finest of Rozsa's many Roman marches, is based on the theme of Ben-Hur (strings against a rhythmic background of percussion and woodwinds).

The Mother's Love. This movement expresses the agony of Ben-Hur's mother who dares not make herself known to her own son for fear of transmitting her leprosy. The mother's theme, like that of 'Return to Judea' is culled from contemporary melodic sources and is here molded by Rózsa, in conjunction with Ben-Hur's own theme, into a poignant and sombre-hued dramatic monologue.

Return To Judea. Ben-Hur returns to his homeland, and in this orientally-inflected movement an austere and passionate melody, strongly Hebraic in character, is sung by the strings over a rising-and-falling figure which seems to suggest the calm well of the sea.

Ring For Freedom. A gentle, contained setting of the love-theme for strings and harps for the scene in which Esther receives her freedom as a wedding-gift from her master, Ben-Hur.

The Lepers' Search For The Christ. After a *molto misterioso* evocation of the shadowy Valley of the Lepers - we can almost smell the stench of death - the Ben-Hur theme rises in the dank bass of the orchestra and gradually gathers momentum as he searches among the heaps of human wreckage for his mother and sister. Ignoring their protests he hurries them with him out of the Valley and the music reaches a massive climax as they enter through the gate of Jerusalem in search of the carpenter's son who reputedly can work miracles. An explosive statement of the 'Anno Domini' theme concludes the movement.

The Procession To Calvary. Rózsa follows in the wake of many distinguished composers and painters in this his portray al of the *Via Dolorosa*. His is a 'monumental' conception in the strict sense of the term: it is imbued with the objective universality of tragedy. An unchanging two-note bass figure pointed by the dull booming of the bass drum heaves and swings like a great funeral bell; above it the music goes forward inexorably to its climax in an intensity of torment. Then - as in the corresponding place in the desert-scene - the 'Christ' theme relieves the tension as the condemned 'criminal' is offered water by an astonished and bewildered Ben-Hur. But only momentarily: for the brass interrupt with a snarl as Ben-Hur is forced roughly back and the procession goes on its way.

The Miracle And Finale. During the course of the thunderstorm which coincides with the Crucifixion, Ben-Hur's mother and sister realize that they have been miraculously cured of their affliction, and the radiant 'Christ' theme gives voice to their ecstasy. Now the music, taking the bell-like segment of the same theme as its 'base', surges on as with a sound of rushing mighty waters as the blood of the Crucified is mingled with and lost in the rain coursing over the ground. The climax of this sequence, resplendent with myriad harps, bells and chimes and marked by the composer 'luminoso ed estatico', is the signal for what is surely one of the score's great moments - a fiercely exultant transformation of the 'Christ' theme on all strings in their topmost registers. As the flames die down, one by one the ancillary themes are passed in review - Ben-Hur's, Ben-Hur's and Esther's, his mother's; finally as the scene changes to a view of the three crosses etched against a darkling horizon with a shepherd symbolically driving on his flock in the foreground, the 'Christ' theme returns in all its choral-orchestral glory to close the picture with a peal of Alleluias.

CHRISTOPHER PALMER

Producers: Rey Few, Tim McDonald
Engineer: Stan Goodall
Musical Assistant to Miklós Rózsa: Christopher Palmer

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A SUNDAY IN THE COUNTRY

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Also Includes Music from

The Pirate

Composed by Philippe Sarde

VARÈSE SARABANDE
STV 81227
STEREO

A SUNDAY IN THE COUNTRY

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ALAIN SARDE PRESENTS A Film by BERTRAND TAVERNIER A SUNDAY IN THE COUNTRY
LOUIS DUCREUX · MICHEL AUMONT · SABINE AZEMA · GENEVIEVE MNICH · MONIQUE CHAUMETTE
Screenplay by COLO TAVERNIER and BERTRAND TAVERNIER Based on the novel by PIERRE BOST
'MONSIEUR LADMIRAL VA BIENTÔT MOURIR' Music by GABRIEL FAURÉ Director of Photography BRUNO DE KEYZER
Produced by ALAIN SARDE Directed by BERTRAND TAVERNIER A Co-production of SARA FILMS—FILMS A2—LITTLE BEAR







Side One
A Sunday In The Country
1. A Sunday In The Country (Perone/Sarde)
2. Quintet, Op. 115-First Movement (Faure)
3. Polka (Ducreux)
Arranged and Adapted by Philippe Sarde

Side Two
The Pirate
1. On The Trail of the Child
2. I Could Have Said Dunkirk
3. The Lips of a Man
4. The Lover Of His Wife
5. To Love Someone
6. Alma Is Gone
7. Yes! Me, Yes!

Music Composed By Philippe Sarde
Conducted by Carlo Savina

About Philippe Sarde

Since Georges Delerue's recent move to America, Philippe Sarde has taken the lead as France's premier film music composer. Born in 1945 in Neuilly-sur-Seine, Sarde studied at the Paris Conservatory and composition under Noel Gallon.

Since his first assignment in 1970 for *Le Choses de la Vie*, Sarde has been noted for his haunting scores for some of Europe's top films and filmmakers. He has collaborated with such internationally acclaimed directors as Roger Vadim, Robert Bresson, Bernard Tavernier, Gerard Brach and Roman Polanski.

A truly diverse artist capable of handling a wide spectrum of styles, Sarde has written lushly romantic scores for *Le Train*, *Le Choix des Armes* and *Tess*. Jazz has influenced such works as *Des Enfants Gâte's*, *Le Choc* and *Beau Pere*. He has demonstrated a dark side in *The Tenant*, *Tales of Ordinary Madness* and *Barocco*, as well as a lighter touch with such comedies as *Le Sucre*, *La Valise* and *La Grande Bouffe*.

Sarde is known for his long lasting collaborations with noted directors Claude Sautet (*Cesar et Rosalie*, *Mado*, *Une Histoire Simple*, *Garçon* and others), Marco Ferreri (*The Last Woman*, *Mille Milliards de Dollars*, etc.) and Pierre Granier-Deferre (*La Cage*, *Adieu Poulet*, *L'Etoile du Nord*).

Despite his prolific output in Europe (over 70 films and 40 soundtrack albums), Philippe Sarde has only recently come into appreciation with American film audiences through his scores for *Ghost Story*, *Lovesick*, and *Quest For Fire*. He is currently at work with his brother, Producer Alain Sarde, on *Harem* starring Ben Kingsley and Nastassja Kinski.

—*Richard Kraft*

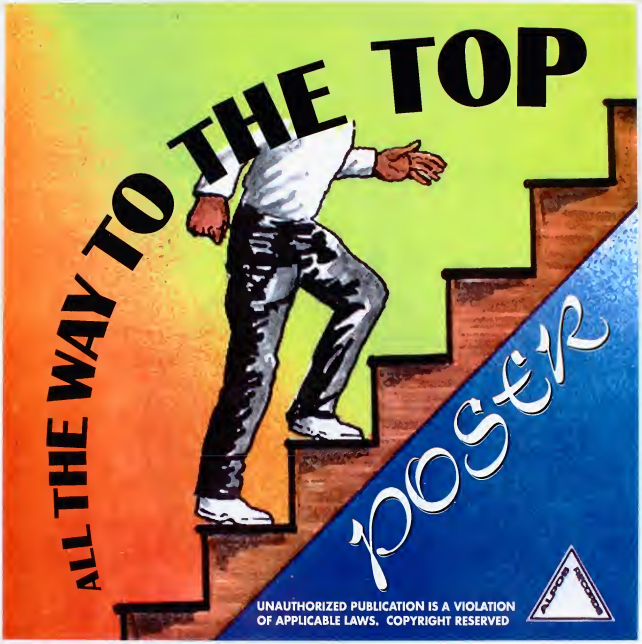






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'A'

1. Deyas - Vocal
2. Deyas - Version
3. Come Closer - Vocals
4. Ah Going Back Home - Pan

'B'

1. Ah Madd Ah Badd - Vocals
2. Ah Madd Ah Badd - Mega Mix
3. Phat Mega Mix
4. Ah Going Back Home - Vocals

Executive Producer: A & B Samaroo
Recorded at: Philgoltan Sounds & Asinto Music Studio - Brooklyn, New York
Engineer: Carol Hodge & Phillip Nichols
Music Arrangement: Carol Hodge
Key Boards: Carol Hodge & Phillip Nichols
Lead Guitar: Charles Conner, Scipio Sergeent
Bass Guitar: Don Diaz, Carol Hodge
Percussion & Drums: Phillip Nichols, Carol Hodge
Lead Vocals: Debbie Haynes, Wendy Mitchell, Janet Alleyne, Barry Hinkson -
Courtesy Of OSHA BAND
Mix Engineer: John Evans
Rapper: Mr. Lee
All Songs Composed By: Sylvester Lockhart (Poser), except " Come CLOSER " -
Sylvester Lockhart & J. Thomas
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Clara Ward

RECEIVE ME LORD



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RECEIVE ME LORD

Side 1

I'M GOING THERE
WHAT JESUS IS TO ME
ON JORDAN'S STORMY BANKS I STAND
FROM YOUTH TO OLD AGE
IT MAY BE THE BEST FOR ME

Side 2

BEAMS OF HEAVEN
I LOVE THE NAME JESUS
SET ME FREE
THE LAST MILE OF THE WAY

Clara Ward—for years was one of the nation's most popular, influential and venerable gospel singers (and the woman whom Aretha Franklin names as "my inspiration")—reawakened the public's ears to America's black spiritual music. Miss Ward—who's packed theaters all over the globe, from Las Vegas to Vietnam, from Paris's Olympia to Los Angeles' Disneyland—drove her powerful, infectiously joyous sound right to the top of the nation's gospel music charts.

Miss Ward, who has "about 50" albums already to her name, started at it as a small child. "I sang my first solo at the age of five," she remembers. "You see, my mother, Gertrude, was a singer. She sang in the choir of our church in Philadelphia. Then other churches began inviting us around." Her mother and her sister, Willa Ward, completed "The Ward Singers", and the family trio quickly became one of the most popular acts on the black gospel circuit. Back in those days—the 1940's and 1950's—gospel was in the esoteric province of the church. "We'd go to the National Baptist Convention to make contacts," Clara recalls. "Then individual churches in different cities would invite us to sing at their Sunday morning service. Sometimes we'd go to five different churches on a Sunday morning. We didn't have records; it was all word-of-mouth." Clara would smile fondly as she recalled, "At that time, we had absolutely no idea gospel would become as popular as it is today." The smile reflected her happiness at the luxury—earned by magnificent talent—of non-compromise. "We've been packing them in at the biggest nightclubs and concert halls in the world, have been on every major TV show, and we're still singing straight gospel."

In 1950-1952, The Ward Singers sang with Mahalia Jackson at New York's Carnegie Hall, and promptly went on to pack in about 25,000 people at Washington, D.C. Griffith Stadium. Their first introduction to the white audience was at the Newport Jazz Festival in 1957, where they were an immediate hit. An extended concert tour of Europe followed, then a U.S. college tour, and soon nightclub owners across the country were begging the Wards to appear. Gospel in nightclubs? Clara and Gertrude's first reaction was trepidation. "I had never been around to nightclubs," she explains. "And I had the idea that it wasn't a place for serious listening audiences. I thought everybody had a good time, whooped it up and made noise. So when we were invited to appear at New York's Village Vanguard, my mother and I went first, without letting anyone know, to check it out. We were surprised and delighted. On the soft numbers, the audience was so hushed and attentive, you could hear a pin drop."

The 1960's brought yet more acclaim and bigger audiences for the Ward Singers to captivate. In a package with Dizzy Gillespie and Jimmy Smith, the Wards sang at the jazz festival in Antibes, France; then a bid from the New Frontier Hotel in Las Vegas came. After their second night of a two-week engagement, the hotel's management—awed by the crowds they were pulling—signed them to a three-year contract. During off-months, they played at Disneyland, performed with Jack Benny, and in 1963, Clara Ward went to Broadway to direct the music for Langston Hughes' play, **TAMBOURINES TO GLORY.**

In the past seven years, Clara has been on more top TV shows than most secular singers (The Flip Wilson Show, Merv Griffin, Sullivan, The Robert Goulet Special, the Monkees Special . . . and Mike Douglas, 15 times), has performed twice before then—President Lyndon Johnson, and concert dated in foreign countries have drawn audiences so huge, fomented enthusiasm so great that "in 1966 we went to Vietnam for three weeks and ended up staying three months; in 1967 we went to Sidney Australia for six weeks and stayed four months; and in 1970 we went to Paris for four weeks and stayed seven months. . . ."

The deep burning faith and deep-rooted good humor that pervades her music was very much evident in her off-stage personality as well. "I know the Lord," she said with a thoughtful smile. "And I never have a lonely moment. I really kind of think, as far as my personal life is concerned. I've got it made." As far as her professional life was concerned, she had it made too.

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3-ARMANDO MANZANERO

NUMERO

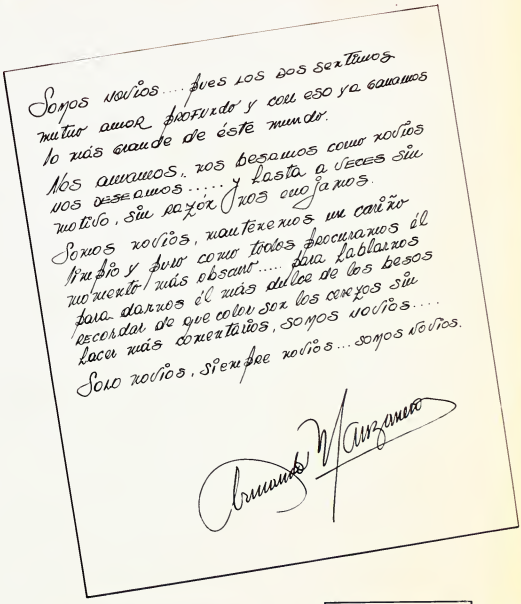


ESTEREO DKL1-3124

SOMOS NOVIOS... SIEMPRE NOVIOS

NUMERO 3 ARMANDO MANZANERO

Productor: RUBEN FUENTES



LADO 1

1.- SOMOS NOVIOS (A. Manzanero) **2.- SI ME FALTAS TU** (A. Manzanero) **3.- PENSAMIENTO** (A. Manzanero) **4.- YO NO SE** (A. Manzanero) **5.- VIVIR** (Armando Manzanero) **6.- CUANDO HABLO DE TI** (Armando Manzanero)

1, 4, Arr. y Dir. Pachequiño
2, 6, Arr. y Dir. Oscar Castro Neves
3, 5, Arr. y Dir. Severiño Filho

LADO 2

1.- ESPERARE (Armando Manzanero) **2.- CONTIGO AMOR** (Armando Manzanero) **3.- PENSANDO EN TI** (A. Manzanero) **4.- TE RECUERDO** (Armando Manzanero) **5.- DEJA** (A. Manzanero) **6.- LA ALMOHADA** (Armando Manzanero)

1, Arr. y Dir. Pachequiño
2, 5, Arr. y Dir. Oscar Castro Neves
3, 4, 6, Arr. y Dir. Severiño Filho

"Manzanero puede ser visto como una necesaria y oportuna expresión de romanticismo en la música popular latinoamericana. Las canciones de Manzanero agradan, conmueven y despiertan ansias románticas. Hacen el efecto de una suave brisa renovadora y tranquilizante del espíritu"

Dr. Sergio Zapata.

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DKL1-3022



DKL1-3021

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J O U R N E Y

In the beginning



1975–1977



J O U R N E Y

BEFORE INFINITY: 1975 - 1977
The music on these two discs represents the foundation of Journey's
INFINITY, EVOLUTION and DEPARTURE.
In the beauty of birth, one hears the genius and gifts of JOURNEY.
Neal Schon, Gregg Rolie, Ross Valory, and Aynsley Dunbar
seem predestined to have come together so.
We offer these classics in the spirit of love and fire in which they were created
by JOURNEY for you.

SIDE ONE
Of A Lifetime*
Topaz*
Kohoutek*

SIDE TWO
On A Saturday Nite**
It's All Too Much**
In My Lonely Feeling /
Conversations*
Mystery Mountain*

SIDE THREE
Spaceman***
People***
Anyway**
You're On Your Own**

SIDE FOUR
Look Into The Future**
Nickel & Dime***
I'm Gonna Leave You**

This album contains previously released material from Journey's first three albums: *Journey **Look Into The Future ***Next.
*Produced by Roy Halee.
**Produced by Journey. Associate Producer Glenn Kolotkin.
***Produced by Journey

Mastered at Artisan Sound Recorders, Hollywood, by Jo Hansch and Gregory Fulginiti.
Re-mastering and sequencing directed by Kevin Elson.

Management and Direction: WALTER "HERBIE" HERBERT, Nightmare Productions, Inc., San Francisco.

Art Direction and Design: Stanley Mouse and Jim Welch.
Cover Illustration: © 1979 Stanley Mouse (Based on "Infinity" and "Evolution" illustrations © 1978/79 Kelley & Mouse).
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THE JAZZ SOUL OF OSCAR PETERSON

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The Jazz Soul of Oscar Peterson



Oscar Peterson is one of those rare musicians who has reduced all the technical problems of his instrument to absurdity. So prolific is his command of the piano keyboard that it is doubtful whether any mechanical difficulties can present themselves to him as such. The contemptuous ease with which he will race through the most madcap of tempos or the most involved harmonic sequences literally takes the breath away.

Now this kind of all-conquering technical facility can itself be a double-edged sword, for if it can indeed sometimes take the breath away, it can at other times conjure up a vision of a very fast runner sprinting full pelt up a cul-de-sac. There have been occasions in the past when Peterson has seemed to me to be steamrolling all his raw material into one great Petersonian pulp. But the shortcomings are worth gambling on, because when Peterson really hits his stride there is nobody in the whole range of jazz quite so brilliant.

The interesting thing about this album—apart from the fact that Peterson gives a marvellous display of jazz piano—is that it illustrates very clearly the kind of stratagems a player like Peterson might resort to to escape the tyranny of his own virtuosity.

Peterson's special problem is posed in "Liza", where the perceptive listener will notice a marked similarity in the phrases Peterson plays each time he arrives at the sixth bar of the main theme. There is an inevitability about the way he approaches the cadence which I am inclined to think he could have removed had he given the matter a shade more thought. But this is the only blemish in the performance, if indeed it is a blemish at all.

To find Peterson completely free from his own mastery, to find him uninvolved with the tramlines of his own lightning movement from resolution to resolution, all one has to do is to listen to "Maidens of Cadiz." Here Peterson evokes an entirely different mood, and one which is not entirely explained away by the difference in tempo. "Maidens of Cadiz" happens to be comparatively unfamiliar jazz material, so that Peterson explores its shapes and patterns with the genuine artistic curiosity of a man looking upon something for the first time. The result dispels any shadow of doubt about Peterson's status as a jazz pianist or his ability to probe below the surface of the chord sequence when the mood takes him.

The rest of the programme has been cunningly selected, for all the tunes are those inspired ones which in some mysterious way have their own spirit built into them. Were you to play "Close Your Eyes" or "My Heart Stood Still" exactly as written, the result would be tending towards jazz. Given material like this, and backed by Ray Brown and Ed Thigpen, Peterson is bound to come up with something startling, which is exactly what he does.

—BENNY GREEN
The Observer, London

The tunes are:

LIZA

CON ALMA

CLOSE YOUR EYES

MAIDENS OF CADIZ

MY HEART STOOD STILL

WOODY'N YOU

Cover: Bill Kinser / Art Direction: Merle Shore

Printed in U.S.A.

Audio Precision

APS-1005
Stereophonic

Ed Ashley's Jazz Band

featuring Tommy Simms

Ed Ashley's Jazz Band

ROSES OF PICCARDY
MEMORIES OF YOU
WAY DOWN YONDER IN NEW ORLEANS
BYE BYE BLUES

TOMMY SIMMS . . . . . TRUMPET
TOMMY ARTIN . . . . . TROMBONE
RAY WHITTAM . . . . . CLARINET
LADDIE SPRINGS . . . . . PIANO
DeWITT KAY . . . . . BASS
ED ASHLEY . . . . . DRUMS
JEAN KAYE . . . . . VOCALIST

JUST A CLOSER WALK WITH THEE
IF I HAD YOU
RED FOX BLUES
I FOUND A NEW BABY

NOTES BY MARV EDWARDS

The Ed Ashley Jazz Band was organized in October of 1969 to play a booking at the Red Fox Inn, a picturesque inn located at Schwenksville, Pennsylvania. Mr. Gene Stimmler, the proprietor of the Red Fox, was responsible for the first booking, and the many successive Red Fox dates which followed. The Red Fox Inn is an historic building; it was originally a grist mill owned by the first Governor of Pennsylvania.

The Ashley band was soon playing at other locations in the Philadelphia surburban area. This gave the musicians an opportunity to work together more frequently. The band received exposure on FM radio in Philadelphia through the medium of tapes made on location: these tapes were played on the Buzz Allen show on WIFI-FM, under the sponsorship of the House of Jazz Imports.

Two members of the original band who helped to form and sustain the group during its early days were Ham Carson, on tenor and clarinet, and Dan Goldwater on piano. There have been only two personnel changes since the band was first organized. Carson was replaced by Ray Whittam, and Goldwater by Laddie Springs. In May of 1970 the Ashley band played it first date in New Jersey at Compton's Log Cabin in Haddon Township. The band was well received there, as it has been at numerous locations.

On July 19, 1970, the Ashley band went into the Baker Studios in Camden, New Jersey to record this album. All selections are instrumentals with the exception of 'Way Down Yonder In New Orleans', which has a fine vocal by Jean Kaye. This is the band's first album.

Ed Ashley, the drummer-leader, was born in Philadelphia in 1924. Ed played with local big bands and had his own Sextet during the Swing Era. At the start of World War II his musical activity ended, except for listening, for a twenty-year period. In the early nineteen sixties the desire to play began to assert itself; Ed describes his experiences as 'an interesting trip through country music, rock & roll, traditional Dixieland, and commercial work, up to the present group'. He prefers a driving style of drumming, a style better-suited to this jam session type of band. Ed's profession is Sign Painter.

Since October of 1969, Ed Ashley has expended a lot of time and effort in organizing and maintaining this band; he has paid his dues. He has refused to compromise, and, as a result, has achieved high musical standards.

Tommy Simms, who plays trumpet with the group, has an extensive background in music. He has worked country club and record dates, but is best known for his long-term association with the house band at Billy Krechmer's club in Philadelphia. Tommy also played wth the Jimmy Lunceford orchestra. He makes his home in Philadelphia.

Tommy's past musical experience and fine trumpet work have been a big asset to the Ashley band. He has functioned as musical director, determining solo routines and other technical musical details.

Trombonist Tommy Artin is a college professor of English literature. He lives in Moylan, Pennsylvania, and is currently writing a book on Medieval French literature.

Ray Whittam came to America from London, England, and is a resident of Philadelphia. He plays clarinet, alto clarinet, tenor and bass saxophone with the Ashley band. His previous playing experience was with such diverse groups as Kenny Ball, Alex Welsh, the Temperance Seven, and his own group The Press Gang, in England. In Canada he played with the traditional band led by Jim McHarg.

Laddie Springs, pianist in the group, was born in Charlotte, North Carolina, now resides in Philadelphia. Laddie toured the United States extensively for many years with his own nine-piece group, playing both piano and trumpet. Tab Smith, playing alto and tenor, and Bobby Brocker, both worked for Laddie. Tab Smith recorded a tune called 'Strange' under his own name; Laddie was the composer.

Laddie played duo piano with Earl Hines and Fats Waller during the mid-nineteen thirties: not many pianists today can claim that distinction.

DeWitt Kay was brought in for the record date; on this album he plays stand-up electric bass. DeWitt has played with pianist Bernard Peiffer, and is currently with the John Coates Trio at a club in Delaware Water Gap. DeWitt also makes his home in Philadelphia.

Jean Kaye, the vocalist, is from Norristown, Pennsyvania. Jean is not a regular vocalist with the Ashley band, but has worked with the group on several occasions.

The band's book is drawn primarily from the standard repetoire, but the interpretation is in the mainstream-contemporary idiom. Head arrangements are used, modified and refined in actual playing experience. The Ashley band takes care of business, utilizing instrumental technique and expertise to achieve musical excellence. The music they produce is inspired, and inspiring. Listen.

CREDITS: George H. Buck, Jr., Art Garcia and Baker Sound. Jim Zollers—cover design. The Jazzologist. The Jazz Blast.

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to
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AMAZON
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moments to remember

jennell hawkins

Produced for AMAZON Records by
ROBERT "BUMPS" BLACKWELL

Arranged and Conducted by
JERRY LONG


SING BABY SING!


SAY MONEY


NOW YOUNG LADY WHERE DID YOU GET THAT LAST NOTE?


THAT SOUNDS GOOD!


WHAT ARE YOU DOING AFTER THE SESSION?

If I had something to do with preparing this album for release to the everloving public, I would have warned them with a label across the cover, saying "BEWARE — EXPLOSIVE."

The necessity of forewarning Jennell's potential listeners is because if they think they're going to hear the same old arrangements and song styling of these familiar tunes, then they should be prepared for a pleasant jolt.

It's as though Miss Hawkins were aware that the L P fans were bored to tears of traveling the same old way through the Hi-Fi Lands, so she decides to take them along a more adventurous route by weaving thru unexplored regions of improvisations and giving the listeners a chance to hear songs like they've never been done before . . . Jennell Hawkins' ability to take a popular tune and wring fresh feeling out of it separates her from many many other "pop" singers. Not only is she dynamic in this day and age of many fizzles, but in my humble opinion, comparing Miss Hawkins with most "pop" singers is like comparing DYNAMITE with Alka-Seltzer . . .

Marc Gordon
Terri Productions Mgmt.

The finest musicians and technical facilities were employed to produce this album "MOMENTS TO REMEMBER" —Inspired by Jenny's big hit "MOMENTS" currently riding the charts all over the country—Ami Hadani one of the industries top audio engineers was employed by Amazon Records to mix and master the album — Jerry Long's arrangements are superlative, and the recording genius of "Bumps" Blackwell is at its best — Cradled around the soulful interpretations of Jennell Hawkins they have created an album masterpiece. So reminisce with Jenny, for we are sure you will find many "MOMENTS TO REMEMBER"

Recorded in three track STEREO at Radio Recorders — Hollywood, California

©Amazon Records Inc. 706½ West Florence Ave., Los Angeles 44, California

SIDE ONE

1.	JOHNNY COMES HOME (Richard Berry) Titanic Music. BMI	3:05
2.	SWEET MEMORIES (Burma Floyd) Titanic Music. BMI	3:06
3.	IF I LOVED YOU (Rogers & Hammerstein) Williamson Music. ASCAP	2:18
4.	MOMENTS TO REMEMBER (R. Allen - Al Stillman) Beaver Music. BMI	2:43
5.	WHEN I GROW TOO OLD TO DREAM (S. Romberg - O. Hammerstein) Robbins Music. ASCAP	2:59

SIDE TWO

1.	MOMENTS (Richard Berry) Titanic Music. BMI	2:29
2.	COME HOME (R. Johnson) Lois Music. BMI	2:31
3.	NEVER LET ME GO (J. Scott) Lion Music. BMI	2:31
4.	PLEDGING MY LOVE (Washington-Robey) Lion Music. BMI	2:45
5.	LOVER COME BACK (Alan Spilton - Frank Devol) Daywin Music. BMI	2:31

Producer
ROBERT "BUMPS" BLACKWELL
Arranged - Conducted
JERRY LONG
Technical Engineer
AMI HADANI
Recording Advisor
RUDY HARVEY K G F J
Cover design and Photography
PHIL HOWARD
Session photos John Alonzo

Printed in U.S.A. AD COLOR LITHO

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SEPTEMBER 5, 1979 FPS #24



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INTRODUCTION BY JANICE WHIFFEN
1. RISE – HERB ALPERT
(Rise SP-4790 @ 1979 A&M Records, Inc.
2. WHATCHA' GONNA DO ABOUT IT/
ALL OVER AGAIN – ROZALIN WOODS
(Flashback SP-4783) @ 1979 A&M Records Inc
3. HIT & RUN DRIVER/
WEAVING – LIVE WIRE
(Pick It Up SP-4793) @ 1979 A&M Records, Inc.
4. FLY AWAY (AGUEYBANA)/
GOT SOME (NEWS FOR YOU) –
MANOLO BADRENA
(Mundo SP-4783) @ 1979 A&M Records, Inc
SP-17097, Stereo (SP-017097-A)
Assembled by Barry Korkin
Engineer: Linn Farkner


The
Immortal
NAT
KING
COLE
KOALA

The Immortal NAT KING COLE



Side 1

Pitchin' Up A Boogie
Let's Pretend
Fine, Sweet & Tasty
Beautiful Moons Ago

Side 2

Let's Spring One
My Lips Remember Your Kisses
Got A Penny
C Jam Blues

Album Design and artwork by BETTY HARPER
Album supervision by LINDA ROZELLE

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MY ROCKIN' SOUL



7701 THE EXCITING JIMMY SMITH w/ DON GARDNER TRIO

7702 BETTY EVERETT & THE IMPRESSIONS

7703 A HEART FULL OF BLUES – B.B. KING

7704 ORIGINAL ARTIST HITS VOL. I

7705 EASY LISTENING BLUES – B.B. KING

7706 ORIGINAL ARTIST HITS VOL. II

7707 THE HAWK SWINGS – COLEMAN HAWKINS

7708 BLUES FOR ME – B.B. KING

7709 GROOVIN' WITH GETZ

7710 DRIFTIN' THRU THE BLUES – JOHN LEE HOOKER

7711 I LOVE YOU SO – B.B. KING

7712 ETTA JAMES SINGS

7713 LIGHTNING HOPKINS SINGS THE BLUES

7714 THE SOUL OF B.B. KING

7715 A SPOONFULL OF BLUES – JIMMY WITHERSPOON

7716 THE BLUES IN MY HEART, THE RHYTHM IN MY SOUL – ELMORE JAMES

7717 BIG CITY BLUES – HOWLING WOLF

7718 THE BEST OF THE BIGGEST – VARIOUS ARTISTS

7719 MY ROCKIN' SOUL – JIMMY McCRACKLIN

7720 BUT NOT FORGOTTEN – JESSE BELVIN

7721 SWING LOW SWEET CHARIOT – B.B. KING

7722 SHADES OF GRAY – WARDELL GRAY

7723 LITTLE RICHARD SINGS SPIRITUALS

7724 MY KIND OF BLUES – B.B. KING

7725 THE BLUES – JOHN LEE HOOKER

7726 SINGING THE BLUES – B.B. KING

7727 THE BEST OF ETTA JAMES

7728 THE GREAT B.B. KING

7729 FOLK BLUES – JOHN LEE HOOKER

7730 KING OF THE BLUES – B.B. KING

7731 THE GREAT BLUES SOUND OF JOHN LEE HOOKER

7732 THE BLUES – B.B. KING

7733 ROCK ME BABY – B.B. KING

7734 LET ME LOVE YOU – B.B. KING

• 7735 IKE & TINA TURNER REVUE LIVE

7736 LIVE! B.B. KING ON STAGE

7737 SOUL – LOWELL FULSOM

7738 PURE SOUL – B.B. KING, LOWELL FULSOM, ELMORE JAMES, Z.Z. HILL, LITTLE RICHARD, VERNON & JEWELL

7739 THE SOUL STIRRING Z.Z. HILL

• 7740 THE SOUL OF IKE AND TINA – IKE & TINA TURNER

7741 TRAMP – LOWELL FULSOM

7742 THE JUNGLE – B.B. KING

7743 ORIGINAL FOLK BLUES – ELMORE JAMES

7744 ORIGINAL FOLK BLUES – LIGHTNING HOPKINS

7745 ORIGINAL FOLK BLUES – SMOKEY HOGG

7746 ORIGINAL FOLK BLUES – JOHN LEE HOOKER

7747 ORIGINAL FOLK BLUES – HOWLING WOLF

7748 20 GREATEST BLUES HITS – ORIGINAL ARTISTS

7749 A WHOLE LOT OF SOUL – Z.Z. HILL

7750 BOSS OF THE BLUES – B.B. KING

7751 20 SUPER RHYTHM & BLUES HITS VOL. 2 ORIGINAL ARTISTS

7752 LOWELL FULSOM NOW

7753 COLD SHOT – JOHNNY OTIS

7754 UNDERGROUND BLUES

7755 IKE & TINA TURNER'S FESTIVAL OF LIVE PERFORMANCES

7756 THE INCREDIBLE SOUL OF B.B. KING

7757 PRESTON LOVE'S OMAHA BAR-B-Q – SHUGGIE OTIS ON GUITAR

7758 THE SOUL OF TOMMY YOUNGBLOOD

7759 BIG JOE TURNER TURNS ON THE BLUES

7760 WEST VIRGINIA SLIM ELECTRIC BLUES BAND

7761 ROCK AND ROLL FESTIVAL VOL. 1

7762 GET IT ON – PACIFIC GAS & ELECTRIC

7763 TURN ON WITH B.B. KING

7764 GUITAR SLIM GREEN'S STONE DOWN BLUES - (WITH JOHNNY & SHUGGIE OTIS)

7765 PLEASE, PLEASE, PLEASE – THE IKE & TINA TURNER REVUE, LIVE

7766 THE GREATEST HITS OF B.B. KING VOL. 1

7767 ROOTS OF ROCK, VOL. 1 - THE GREAT ROY MILTON

7768 LET'S GO GET STONED – LOWELL FULSOM

7769 THE GREATEST HITS OF JOHN LEE HOOKER

7770 Z.Z. HILL'S GREATEST HITS – DUES PAID IN FULL

7771 B.B. KING – BETTER THAN EVER

7772 B.B. KING LIVE

7773 THE ORIGINAL "SWEET SIXTEEN B.B. KING

7774 ALL NIGHT LONG – JOE HOUSTON

7775 LITTLE RICHARD SINGS HIS GREATEST HITS RECORDED LIVE

7776 THE IKETTES SOUL THE HITS

7777 THE WILD AND FRANTIC LITTLE RICHARD

7778 ORIGINAL FOLK BLUES / THE LEGEND OF ELMORE JAMES

7779 ORIGINAL FOLK BLUES / MEMPHIS BLUES

7780 ORIGINAL FOLK BLUES / CALIFORNIA BLUES

7781 ORIGINAL FOLK BLUES / BLUES FROM THE DEEP SOUTH

7782 ORIGINAL FOLK BLUES / TEXAS BLUES

7783 ORIGINAL FOLK BLUES / DETROIT BLUES

7784 ORIGINAL FOLK BLUES / ARKANSAS BLUES

7785 ORIGINAL FOLK BLUES / LIGHTNING HOPKINS – A LEGEND IN HIS OWN TIME

7786 ORIGINAL FOLK BLUES / MISSISSIPPI BLUES

7787 ORIGINAL FOLK BLUES / THE RESURRECTION OF ELMORE JAMES

7788 ORIGINAL FOLK BLUES / B. B. KING, 1949-1950

7789 ORIGINAL FOLK BLUES / WEST COAST BLUES

7790 STILL BOSS OF THE BLUES – JOE TURNER

7791 LITTLE RICHARD, RIGHT NOW

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Photo: M.Ogawa

「プラード・イン・ジャパン」

LS 5197

（第 1 面）

1. プラードの挨拶 Greeting of Prado
2. セレン・ローサ Cerezo Rosa
3. サクラ・サクラ Sakura-Sakura
4. 浜千鳥 Hama-Chidori
5. ある恋の物語 Historia De Un Amor
6. 斗牛士マンボ La Virgen De La Macarena
7. マンボ・ハポネ Mambo Japone

（第 2 面）

1. テキーラ Tequila
2. マンボ第 5 番 Mambo No.5
3. マンボ第 8 番 Mambo No.8
4. プリンセス・スガ Princesa Suga
5. ララバイ・オブ・バードランド Lullaby of Birdland

ペレス・プラード楽団
Perez Prado and his Orchestra
1960年3月20日東京国際劇場における実況録音

「ミナサン、コンニチワ！　トウキョウ、ステキ！　ニッポンダイスキ！　ミナサン、イイヒト！……」

昨晩の日本語で、愛嬌たっぷりこう語るプラードの挨拶で始まるこのLPは、マンボの王様ペレス・プラード第2回目の来日の際、東京国際劇場の公演ライブに超満員の聴衆を集めて運び行われた、「プラード・イン・ジャパン」のショウをそのまま、実況録音に収めたものであります。

プラードは、1956年3月末の第1回目の来日を行って成功すると、以後しばしば、再度来日したい旨を伝え、その理由として、「私の音楽を心から理解してくれるのは、世界で日本が一番だから……」と言っていました。その念願がかなって第2回目の来日は皆様の御記憶に新しい通り本年3月（1960年3月）行われ、この間に、プラードは、マンボからロックとマンボを巧みにミックスして作ったロカンボの新リズムを生み出し、これを御土産に莫大高々と来日したのであります。

元来日本では、クラシック、ポピュラー、ジャズ、バレーその他いかなるアーティストといえども、同一演奏家の2回目の来日は、1回目の80%の成功を収めれば上々と言われており、いかにマンボの王様プラードといえども、この例にはもれまいとわれていたものです。事実、前売券の出足もよくなく、どうなることと興業主が心配する程、プラードは「私が、シュウをする間々失敗はない、必ず第1回目の来日以上の成功を収めて見せる」と自信満々でありました。そして第1日の幕が開くや、終日まで、1日増す毎に評判は高くなる一方でついに第1回目以上の圧倒的成功を収めて、「プラード健在なり」「世界一のシュウマン」「世界で最も相性いファンを持った男の名に陰何かがしたのです。

まことにプラードの一挙一動は、自信そのものの固まりであり、常に新しいものを探求して、呼吸に先がけている現代ポピュラー界の英雄の一人といって も過言ありますまい。

大分前置きが長くなりましたが、この録音は、その来日中の1960年3月20日夜、丁度1週目の夜であり、超満員となったプラード、ファンを前に、プラードが特にレコーディング用のアレンジを行い、自らは文字通り手振り、足振りの指揮をスペシャルサービスで行って大いにファンを沸かせた模様が、そのまゝほゞうり収められています。プラードとファンとの会話や、ありリストに躍られた絶大なファンの拍手は、当日の模様をありのまゝ伝えています。プラードはこのテープを聞いて、文句なしに楽場いい、アメリカにも是非逸ってもらいたい、"プラード・イン・ジャパン"をアメリカでベストセラーにしみせる、といっていました。先にシングル盤（S 5－1213）で発売された「プリンセス・スガ」「トウキョウ・ファンタジィ」と共に、プラードが日本のファンに残してくれた素敵な御土産のアルバムと言えましょう。

〈ペレス・プラードについて〉

ペレス・プラードは本名をデマソ・ペレス・プラード（Damaso Perez Prado）といい、キューバの主都ハバナの東方、マタンサス市に1917年生れました。したがって本年43才を迎えたわけです。しかし一説によると1922年生れともいわれ、又他の説では、1903年ともいわれ、プラード自身、自分の生年月日を知らないとさえいわれています。若い頃からピアニストとして活躍、ハバナ一流のカジノ・デ・ラ・プラヤのオーケストラのアレンジャー兼ピアニストとして、活躍していた1943年頃迄のリズム・マンボを創案、しばらくはその アイデアを温めていたものの野心に燃える彼は1948年メキシコに渡り、メキシコ・シティのダンス・バンドで発表、続いて自分のオーケストラを組織してマンボを演奏するやたちまちセンセーションを起し、各地で引っ張りだこの上、映画にも出演するという多忙の身になりました。彼はこの楽団を率いて中南米各国を巡演して、一方レコーディングも精力的に行ない、このメキシコの売り出し時代には、「ケリコ・エル・マンボ」「マンボ第5番」「マンボ黒馬」そしてメキシコ時代の後期に圧倒的な人気とヒットとなった「セレソ・ローサ」の名演があります。

1951年頃、遂にアメリカに渡ったプラードは、アメリカでオーケストラを新しく編成してロスアンジェルス、サンフランシスコ等で成功し、更に楡舞台のニューヨークにも進出しました。アメリカでは1952年「ネル・マンボ」「マンボ第5番」が大ヒットし、プラードはアメリカのシンボやポピュラー・ソングをマンボ化する一方、54年に大作「マーイ・ドゥー相思」を吹込み、55年には、RKOの「海底の貴金」の中の「チェリー・ピンク・マンボ」「セレソ・ローサ」が決定的なヒットとなってアメリカで最も成功した音楽家となりました。かくてマンボ には全世界を風靡するところとなり、56年に「ハバナ午前3時」につづいて「ラテン・サテン」「王様プラード・イン・ウルトラ・ハイファイ」等メキシコやキューバのポピュラーなラテン曲をマンボ化した傑作アルバムを次々と発表してプラードの人気は絶頂に達しました。その後しばらくして、彼はロック・ロールの流行に目をつけ、これをマンボと結合させた新リズム "ロカンボ" を発表、これが「セレソ・ローサ」以来の大ヒットとなった「ティリシア」で1958年のことであります。以後も彼は常に新しものを求めてはプラードのスタイルを作り、ファンの注目を浴びていますが、残念乍ら今まで彼の劇場やナイトクラブの実況録音を収めたレコードはなく、その意味で、このLPはプラードのレコード史上でも未曾の歩平形を打ち立てることでしょう。

〈曲目紹介〉

（第 1 面）

1．セレソ・ローサ

一世紀を前にしたマンボの流行の中で一番ヒットしたのは何といってもこの曲です。ジャック・ラル岡、ピエール・ルイギー作曲のルンバ調のシャンソン「ばら色の桜んぼと白いリンゴの花」"Cerisiers roses et pommiers blancs"をマンボ・スピードに編曲したもの。マンボ・スピードはマンボ各一種メカニックにエキセントリックにしたものに外ならず、別名「チェリー・ピンク・マンボ」プラードはRKO映画「海底の貴金」（1955年作品）に客演してこの曲を演奏し、好評を博しました。

ゆるやかな低いトランペットのリズミックな旋律について、原曲の旋律を流麗なトランペットのソロでフィーチュアしますが、その爆発的なは迫力を一段と絶高です。

2．サクラ・サクラ

プラードはその第1回目の来日の直後、日本で聞いた「サクラ・サクラ」のメロディーを使って「マンボ・サクラ」を発表、全世界に紹介して大ヒットを取りました。その時の想い出を込めて、ミュートをつけたトランペットにプラードはむにくるで唄かせます。

3．浜千鳥

プラードが今回2回目の来日を行うに当って、アメリカで既にアレンジを行い、持って来たのがこの浜千鳥です。トロンボーンのソロに静粛に、途中処々でフルの演奏をはさんだ、プラード独心のアレンジです。

4．ある恋の物語

原曲は我が国でも広く歌われ、愛されている有名なボレロ・カンソネです。カルロス・アルヘラの作詞・作曲になるものです。その旋律は優婉で哀切極もなり美しさを持っています。

この曲はプラードが1956年の傑作アルバム「ハバナ午前3時」の中の一曲として吹込んでおります。トランペットソロは終始緊理を欲めた、簡潔ならびに豊のこころを巧みに表現しております。

5．斗牛士マンボ

「アルファター・ソング」として世界的に親しまれている有名なメソ・トプレです。原曲は "La Virgen de la Macarena"（マカレーナの乙女）と云い、ベルナルディオ・バウティスタ・センチルデの作曲、一体の男性に色彩れながらも情熱的な力強いメロディーが大変印象的です。ここでは、アルト・サックスのソロで聞かせ、このLPの中でも圧巻というべき名演であります。

7．マンボ・ハポネ

この曲も、プラードが第1回目の来日の後、発表した作品。マンボ調シンバニーズとも言われたリトしました。舞台せよと唱い踊るプラードの大熱演です。

（第 2 面）

1．テキーラ

冒頭、プラードと聴衆との愉快なやり取りで始まるお馴染のヒット曲。後半はシンバルのなテーマのソロに変りますが、この辺にも、いかにもショウマンらしいプラードの面目が躍如としています。

2．マンボ第5番

"ネル・マンボ"となんび称される番号つきのマンボの傑作です。これもプラードによって作曲されたもので、きらめくようなリズム感をもつ新鮮さに溢れた作品です。

3．マンボ第8番

彼の自作の時期の番号付マンボのポピュラーなものの一つ。彼の数ある番号付マンボの中ではやや地味な感じがするが、知れている曲ながら、その構成の絶妙さにおいてこれ程優れているものはありません。さびさびしたリズム、トランペットのハイ・ノートの美しい音色などマンボ音楽の醍醐味はまずこの曲に於いてしか味味できないといわれます。聴衆とのかけ合も見事です。

4．プリンセス・スガ

ペレス・プラードはその第1回目の来日の時、日本の若きプリンセス、清宮様が大のマンボ・ファンであられることを聞き、非常に感激、そのことを永く忘れることなく、今度日本に行った時間にかかりたいと、口ぐせの様にいっていましたが、丁度私の遠中、ホンジュレラス駐在の御結婚、島津貴子夫人になられると聞いて、遠宮様に捧げるメロディー "プリンセス・スガ" を機上で作曲、来日と同時に発表したものです。そして東京の国際劇場その他で演奏し、絶讃を博しましたが、我に とって最大の感激は、自身でこの曲のテープを持参して、上野毛の島津邸を訪問、島津貴子夫人にお会い出来たことで、私の終世の感激と言い、その時の記念写真をこのLPジャケットには落に内ポケットにしまって、ステージに上っていたのです。これは、あのひげのたくましい、すごい、プラードのほほえましいエピソードではありませんか。プラード自身がハモンドを弾きます。

5．ララバイ・オブ・バードランド

ジョージ・シアリング作のこのメロディーをつまとして、コンガのソロを中心した面白い編曲であります。そのテンポの素晴しさ、さることながら、音のよい点は一聴に値します。大西本の音質を強調したたき方で、これが彼独の行き方の様に思われます。久満の後の音が、御の本の部分に共鳴しつつ、スポ と下へ抜けているのが実際のよさ、プレーアーのよさも何とに十分にしてくれます。コンガのソロはラシミスコです。

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7718 THE BEST OF THE BIGGEST – VARIOUS ARTISTS

7719 MY ROCKIN' SOUL – JIMMY McCRACKLIN

7720 BUT NOT FORGOTTEN – JESSE BELVIN

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7724 MY KIND OF BLUES – B.B. KING

7725 THE BLUES – JOHN LEE HOOKER

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7729 FOLK BLUES – JOHN LEE HOOKER

7730 KING OF THE BLUES – B.B. KING

7731 THE GREAT BLUES SOUND OF JOHN LEE HOOKER

7732 THE BLUES – B.B. KING

7733 ROCK ME BABY – B.B. KING

7734 LET ME LOVE YOU – B.B. KING

7735 IKE & TINA TURNER REVUE LIVE

7736 LIVE! B.B. KING ON STAGE

7737 SOUL – LOWELL FULSOM

7738 PURE SOUL – B.B. KING, LOWELL FULSOM, ELMORE JAMES, Z.Z. HILL, LITTLE RICHARD, VERNON & JEWELL

7739 THE SOUL STIRRING Z.Z. HILL

7740 THE SOUL OF IKE AND TINA – IKE & TINA TURNER

7741 TRAMP – LOWELL FULSOM

7742 THE JUNGLE – B.B. KING

7743 ORIGINAL FOLK BLUES – ELMORE JAMES

7744 ORIGINAL FOLK BLUES – LIGHTNING HOPKINS

7745 ORIGINAL FOLK BLUES – SMOKEY HOGG

7746 ORIGINAL FOLK BLUES – JOHN LEE HOOKER

7747 ORIGINAL FOLK BLUES – HOWLING WOLF

7748 20 GREATEST BLUES HITS – ORIGINAL ARTISTS

7749 A WHOLE LOT OF SOUL – Z.Z. HILL

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WE NEED A LITTLE LOVE
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Kurt Shore

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Picasso's Kid

Additional Vocals:
Jean Carn
Alan St. Jon

Drums:
Bob Wynn

Bass:
Doug Grigsby

Keyboards:
Kurt Shore
Alan St. Jon

Lead Guitars:
Joe Alexander

Rhythm & Acoustic Guitars:
Chris Arms

Sax
Clarence Clemmons

I keep a book, this diary, "The war is done,"
the entry reads, "the time has come, I'm finally going home."
It's easy now to understand how one mistake can change the land,
but no one wants to talk about it now.

The simple truth is plain to see. It was undeclared insanity.
The fires raged and burned us out, but no one wants to talk about
it now.

We need a little love.
We need a little love to make it through the night.

The nights are cold, the days are too. The only friend I have
is you. We need each other now more than before.
I have a book, a diary. Its filled with everything I've seen,
oh, no one wants to talk about it now.

The simple truth is plain to see. We marched into eternity.
I don't know why, I don't know how, but no one cares about
it now.

We need a little love.
We need a little love to make it through the night.
We need a little love,
a little understanding,
a little bit of hope,
a little bit of kindness,
we need a little,
we need a little love.

Recorded at:
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Engineers:
Mr. Mitch
Joe Alexander

Remix:
Mr. Mitch

Assistant Engineers:
Ryan Dorn
Brooke Hendricks
Jim Campbell

Art Direction:
Sam Moses

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Susan Braccia

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Rebecca Parris
Passionate Fling

Passionate Fling

The Singer, The Illusion and Me

When she sings her songs
How she moves my soul.
I see her through the smokey curtain
Making love to the words –
And she is singing to me.
Enchantress, siren, narcotic, fantasy.
You draw me into twilight surreal.
My senses dull, but my pulse races.
Vibrations of the refrain continue;
The bewitching is not complete.
You embrace me with melody,
And I am aroused by the rhythms.
Succumbing to your musky tones.
It is –
Sensuous but not carnal.
Erotic and yet not sexual.
Compulsion without obsession.
Too soon echoes of the last notes fade.
The seduction is nearly ended.
My thoughts sober, my realism returns.
When she finishes the song
And she was singing for me.

—Robert James Chichester

Side One

1. SOMEWHERE OVER THE RAINBOW — Arlen & Harburg ASCAP 4:40
2. TEACH ME TONIGHT — Depaul & Cohn ASCAP 3:55
3. WE WERE ONE — Parris & Ellis ASCAP 3:57
4. CRAZY WORLD OF LOVE — Ellis ASCAP 2:02
5. FOR TODAY, TOMORROW AND ALWAYS (SONNET FOR A NEW FRIEND) Ellis & Chichester ASCAP 5:44

Side Two

1. LITTLE SUNFLOWER — Hubbard & Meenan ASCAP 6:41
2. ROUND MIDNIGHT — Monk, Williams & Hanighen ASCAP 6:12
3. I NEVER NOTICED UNTIL NOW — Ellis ASCAP 2:02
4. ALL BLUES — Davis BMI 4:32

Players

Rebecca Parris — vocals — latin percussion
Frank Wilkins — piano
Dan Obrien — bass
Herb King — drums
Mark Greel — trumpet, flugelhorn, flute
Dianne Marie — conga — latin percussion

Credits

Produced by Rebecca Parris and Stanley Ellis for Weston Blair Productions Ⓟ
Recorded at Normandy Sound, Inc., Warren R.I.
Engineer — Bob Winsor
Mastered by Jose Rodriguez at Sterling Sound NY

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Dedication:
This album is dedicated in loving memory of Ned MacCloskey and Milton Ellis

Special Thanks: Ann Ellis and Digga DeGrassle and the family support so needed.
Also special thanks to: Claudio, Shirley, K.D., H.S., D.S., R.A., M.S., M.C., N.A., R.D., M.G., the town of Dennis, MA for the use of their beautiful beach. A very special thanks to Sue Fitzpatrick and Count who almost made it on the cover of this album, and also to Al Vega for the use of his arrangement of Over the Rainbow.

We were One, Crazy World of Love, For Today, Tomorrow and Always and I Never Noticed Until Now — copyright 1984 — Weston Blair Productions

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Con MASO RIVERA y su Conjunto

Como un manojo de fragantes y perfumadas rosas cogidas en los incomparables jardines del país de las leyendas, surgen con toda su imponente belleza las inspiraciones volcadas al pentagrama por Gloria Margarita Ortiz (La Caperucita). Y decimos así, porque fue allí donde nuestra Gloria Margarita se unió al coro de poetas que le han cantado a la calida tierra del golfo Pérsico con sus oasis como cenefas que adornan los horizontes de sus desiertos; fue allí donde vibró la lira y brotaron las armoniosas notas de sus inspiraciones, para regalarnos los oídos y arrobarnos con sus melódicos efluvios.

Si, allá en Arabia, junto a La Meca legendaria adonde la llevó su acendrado amor de madre, porque allá están los tres pedazos de su propia vida: Sofía, Huda y Anissa frutos adorados de su matrimonio con un joven jordano. Y qué mas podía desearse para exacerbar esa inspiración siempre latente en el alma de La Caperucita: paisajes, cariños y tres hadas benéficas que la colmaban de besos y ternuras; y unido a todo esto, su añoranza que la hacía ver en cada recodo su terruño natal, su adorada islita, su siempre fresca y rosagante tierra de Puerto Rico. Y aquí están, palpitantes y emotivas sus inspiraciones de allá unidas con lazos perfumados e inconfundibles a sus amores de acá, tales como: "El Camello Enamorado", "El Camello Importado", "El Tune Up", "Boricua Ciento Por Ciento", "Por Toda La Vida", "Parranda De Animales", y "Vengo Saludando" que, con el acompañamiento del mago de las cuerdas Maso Rivera y su Conjunto, ofrecen un marco musical a la altura de la tan emotiva variación de este caprichoso manojo de inspiraciones.

Es pues motivo de orgullo para el sello H.W.O. RECORDS, presentar a la muy apreciada consideracion de los amantes de la música del género popular, este Long Playing que recoge entre los surcos de su acetato, las vibraciones anímicas de las inspiraciones de Gloria Margarita Ortiz (La Caperucita), en sus dos facetas: autora e interprete.

LADO A

1. **EL CAMELLO IMPORTADO**
   Guaracha Jibara - Gloria M. Ortiz
2. **BORICUA CIENTO POR CIENTO**
   Decima Seis Chorreao - Gloria M. Ortiz
3. **PARRANDA DE ANIMALES**
   Aguinaldo Mayagüezano - Gloria M. Ortiz
4. **EL CAMELLO ENAMORADO**
   Merengue - Gloria M. Ortiz
5. **GEMIDO DE AMOR**
   Ranchera - D.R.

LADO B

1. **VENGO SALUDANDO**
   Aguinaldo Orocoveno - Gloria M. Ortiz
2. **EL VACILON**
   Aguinaldo - Maso Rivera
3. **POR TODA LA VIDA**
   Aguinaldo - Gloria M. Ortiz
4. **YO HE VISTO LLORAR A DIOS**
   Vals - D.R.
5. **EL TUNE UP**
   Guaracha Cumbia - Gloria M. Ortiz

Productor: Hector William Ortiz

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FANIA ALL STARS

LA MURGA PANAMEÑA
PEDRO NAVAJA
LA CARTERA
PERIODICO DE AYER
AMPARO ARREBATO
TRES DIAS DE CARNAVAL
PLANTACION ADENTRO
SOY LA LEY
AGUZATE
SACA TU MUJER
AHORA VENGO YO
CHE CHE COLE
GHANA E
CUCALA
MI GENTE
CHICA PLASTICA
ANACAONA
ORIZA EH
CATALINA LA O
SALUD, DINERO Y AMOR
MENTIRA

SIDE A

LA MURGA PANAMEÑA
(WILLIE COLON/HECTOR LaVOE)

AMPARO ARREBATO
(RICHIE RAY/BOBBY CRUZ)

LA CARTERA
(ORQUESTA HARLOW)

PERIODICO DE AYER
(HECTOR LaVOE)

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AGUZATE
(RICHIE RAY/BOBBY CRUZ)

PLANTACION ADENTRO
(WILLIE COLON/RUBEN BLADES)

SACA TU MUJER
(FANIA ALL STARS)

SIDE B

CHE CHE COLE
(WILLIE COLON/HECTOR LaVOE)

ORIZA EH
(CELIA CRUZ/JOHNNY PACHECO)

AHORA VENGO YO
(RICHIE RAY/BOBBY CRUZ)

MENTIRA
(HECTOR LaVOE)

SALUD, DINERO Y AMOR
(ORQUESTA NOVEL)

CATALINA LA O
(PETE "EL CONDE" RODRIGUEZ)

CUCALA
(CELIA CRUZ/JOHNNY PACHECO)

ANACAONA
(CHEO FELICIANO)

CHICA PLASTICA
(WILLIE COLON/RUBEN BLADES)

MI GENTE
(HECTOR LaVOE)

GHANA E
(WILLIE COLON/

Produced by: M.L.I.
Illustration: Ron Levine

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趙 琴 主持

Four Seas RECORDS

林聲翕合唱歌曲集

客席指揮：林 聲 翕＊鋼琴：藤 田 梓

中廣合唱團演唱



林聲翕合唱歌曲集

中廣合唱團・林寬指揮・黎世芬監製
林聲翕客席指揮・藤田梓鋼琴伴奏

A面 1. 迎春曲 GREETING TO SPRING
2. 重遊西湖 WEST LAKE, WE MEET AGAIN
3. 圍爐曲 BY THE FIRE SIDE
4. 你的夢 YOUR DREAMS
5. 笑之歌 SONG OF LAUGHTER
6. 滿江紅 RIVER OF GRIMSON

B面 7. 一根扁担 A BAMBOO POLE
8. 水仙花 DAFFODIL
9. 掀起你的蓋頭來 LIFE UP YOUR VEIL
10. 渭城曲 FAREWELL TO "WEI CITY"
11. 祝福 BLESSING

中廣合唱團簡介：

中廣合唱團成立於民國四十五年四月五日，由林寬先生負責訓練，林順賢先生担任伴奏，呂泉生先生負責編寫歌曲。開始時的名額只有十六位，經常在中廣的許多節目中演唱。經過數格甄選的團員們，均具有相當的音樂素養和嫻熟的聲樂技巧，各聲部的優美音色再經過特意的訓練，中廣合唱團受到廣大聽衆的歡迎，聲譽日隆。

民國四十八年九月，林寬先生赴日、意等國深造三年半，合唱團指揮職務由呂泉生先生暫代。民國五十三年、民國五十五年，中廣合唱團二度擴大編制，吸收新團員，加強編制，目前中廣合唱團擁有正式團員四十名，他們大部份是音樂教員、大專音專科系學生。這個業餘團體，從創立到擴大組織，從單路播禮到蓬勃成長，早已走出播音室，跨向大衆，並曾三度環島演唱，參與赴教音樂活動及文化宣揚工作，亦經常將演唱錄成音帶，作爲交換節目，分別寄給友邦團衆，達成文化交流目的。

此次爲介紹林聲翕教授合唱作品，特請林教授親自指揮演唱，並邀請名鋼琴家藤田梓教授担任伴奏，期望以更完美的成績，爲發揚中華音樂文化努力。

林聲翕教授簡介：

名音樂家林聲翕教授，廣東新會人，爲當自教授的得意門生，是我國當代最富盛名的作曲家、指揮家及教育家。

林教授伴年來歷任國立禮樂館典審請委員，國立音樂院、國立中山大學文學院、嶺南大學、香港清華書院等處任教，桃李滿天下，對學校音樂教育，更有決定性的貢獻。

林教授作品豐富，卅年前的作品「滿江紅」與「白雲故鄉」等曲即風靡全國，其他作品之風格，清雅絶俗，情意純真，富於變化，且有濃厚的民族色彩，被譽爲雅俗共賞的佳作。

林教授於民國五十三年至五十四年間曾赴世界各國考察音樂教育，對世界各地音樂有更詳盡之了解，今年應文化局之邀來台義務講學，並親自指揮中國廣播公司合唱團以超水準的錄音，灌成此一有永久價值的合唱歌曲集，由主持中廣音樂風節目主持人趙琴小姐監製出版。

LIN SHENG-SHIH

(b. 1915, Canton, China.)

Lin Sheng-Shih has made a very significant contribution to the Chinese art song. His earlier compositions fall within the tradition of lyric and romanticism, but his more recent works show a marked departure from his previous styles and are more personal and original in expression.

In April, 1970, he awarded the "Golden Medal of Arts" from the Ministry of Education and "Sea Light Medal" from the Oversea Chinese Affairs Commission to honour his service in the field of music-education which over thirty years as well as to celebrated for his composition of distinction.

In this collection, there are eleven songs, in side A: 1)Greeting to Spring, 2)West Lake, We Meet Again, 3)By the Fire Side, 4)Your Dreams, 5)Song of Laughter, 6)River of Crimson. Side B: 1)A Bamboo Pole, 2)Daffodil, 3)Lift Up Your Veil, 4)Farewell to "Wei City" 5)Blessing. All these songs sung by the B. C. C. Chorus, accompaniment by Madame Azusa Fujita and conducted by the composer.

— Nancy Chao.

迎春曲　　秦瘦鷗詞

風風雨雨，風雨，醞釀春光幾許？
青青翠翠，青青翠翠，點染春色如醉。
更況那紫紫紅紅，裝成艷麗的春容，還有那燕燕鶯鶯，
唱出清脆的春聲。
大好青年，好青年，迎接大好的春天，
及時工作及時行樂，趁着春光未老，
及時行樂，莫待白頭頌禱。

重遊西湖　　秦瘦鷗詞

十載重來尋舊處，山水依稀還記當年路，
芳草盈堤花滿樹，清明歷亂黃鶯語。
拂面垂楊千萬縷，尺尺柔柔絲，欲綰行人住。
最是啼鵑牽別緒，聲聲欲喚人歸去。

圍爐曲　　秦瘦鷗詞

暮天紅，烏雲擁，北風緊吼雪意濃，歸鴻在哀哳，
枯枝在插動，離索的寒夜師友一堂中。
圍爐坐，樂融融，談今論古興趣無窮。
爐子暖，燃料豐，茶香點美大家享用。
火焰熊熊，熱氣烘烘，給人溫暖和亮光。
火焰熊熊，熱氣烘烘，生命的象徵你可懂？

你的夢　　徐　訏詞

寄在遙遠的過去，寄在渺茫的未來。
在漆黑的夜裡生長，你的夢，如今，該已經成熟。
像樹上的果子，在秋天的無葉的枝上，插插欲墜，
插插欲墜。沉默地落在潮湛的泥土上，化爲火煙，化爲泥，
化爲期待中的繼續與繽紛。而我在天與地間，神與獸間，
靈與肉間，愛與恨間。我在浮動，飄流，升降，
在嘆息，在哭泣，在呻吟。
那灰色的烟蕊裡，乳白色的微笑，透明的嘅泣，
人間充滿喜怒的哈哈。
人間是糢糊，人間是暗淡，而我在你透熟的夢中。
化爲灰色的烟蕊，像地球在太空中，飄流，升降，浮動！

笑之歌　　林聲翕編

哈！嘻！呵！(Ha, Hi, Ho.)

滿江紅　　岳　飛詞

怒髮冲冠，憑欄處，瀟瀟雨歇，抬望眼，仰天長嘯，
壯懷激烈。三十功名塵與土，八千里路雲和月。
莫等閒白了少年頭，空悲切。靖康耻，猶未雪，
臣子恨，何時滅？駕長車，踏破賀蘭山缺。
壯志飢餐胡虜肉，笑談渴飲匈奴血。
待從頭收拾舊山河，朝天闕。

一根扁担

一根扁担軟溜溜的溜呀咧哈！
軟溜軟溜軟溜溜的溜呀咧哈。
扯上了騙担我要到荆州。
楊柳青青花兒紅，吱咯吱咯擦啦啦啦哩！
哎嗨喲！要到荆州。

水仙花　　中國民歌

好一朵水仙花，好一朵水仙花。
仙花呀落在我的家，仙花落在我家。
邦有道，民安樂，家家齊唱太平歌，太平歌！

掀起你的蓋頭來　　維吾爾舞曲

掀起了你的蓋頭來，讓我看你的眉毛，
你的眉毛細又長呀！好像彫樹枝的彎月亮。
你的眉毛細又長呀！好像彫樹枝的彎月亮。
掀起了你的蓋頭來，讓我看你的眼睛，
你的眼睛明又亮呀！好像水波一個樣。
你的眼睛明又亮呀！好像水波一個樣。
啦啦啦啦啦啦啦啦！讓我看一看你的臉，
你的嘴兒紅又小呀！好像那五月的甜櫻桃。
你的嘴兒紅又小呀！好像那五月的甜櫻桃。
掀起了你的蓋頭來，讓我看一看你的臉，
你的臉蛋紅又圓呀！好像那蘋果到秋天。
你的臉蛋紅又圓呀！好像那蘋果到秋天。

渭城曲　　王維詩

渭城朝雨浥輕塵，客舍青青柳色新，
勸君更盡一杯酒，西出陽關無故人。

祝福

像春天解凍的小河，用輕盈純潔的姿態，
坦白地映照皎潔的星光，像清晨初醒的小鳥，
用清健活潑的聲音，天真地對發亮的露林歌唱。
你無邪的笑容，像初放的花蕾，
還不知應該的污染，更不知雪的寒狂。
你素白的心腸，像初升的月光，
掌握的義林中，還未曾到凶暴的虎狼。
但是，我何忍向你解釋：
流水裡有浮萍會被去星光。
還有秋天落葉的暗影，會把你哀愁，帶向西方。
或者，我應當告訴你，你不該太早興奮的歌唱，
發亮的天空，未必就有太陽。
白雲的後面，有可怕的拥點破藏。
我應當爲你祝福，在塒禮的星光前。
你感受的會是，溫暖與明朗，伴着你美麗的歌聲，
愉快的迎接前面的春光。

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MAX STEINER REVISITED



The Lady Takes A Sailor

So Big

Ice Palace

Spencer's Mountain

City For Conquest

Operation Pacific

The Life of Emile Zola

Produced for the Max Steiner Music Society

MAX STEINER REVISITED



Albert K. Bender, the founder of the Max Steiner Music Society, visiting the composer at his Beverly Hills home.

SIDE 1

1. THE LADY TAKES A SAILOR (3:30)
2. SO BIG (3:40)
3. ICE PALACE (3:36)
4. SPENCER'S MOUNTAIN (6:20)
5. CITY FOR CONQUEST (5:20)

SIDE 2

1. OPERATION PACIFIC (9:20)
2. THE LIFE OF EMILE ZOLA (13:05)

Composed and conducted by Max Steiner

Max Steiner (1888-1971) became a legend in his lifetime as the most prolific and popular composer of music for films during Hollywood's Golden Era. A Viennese-born prodigy, Steiner had been a successful composer of operettas while still a teenager. In London and on Broadway, he was associated with the likes of Florenz Ziegfeld, Victor Herbert, Jerome Kern, George White, George Gershwin, Cole Porter, Vincent Youmans and Irving Berlin, as arranger-conductor of numerous musicals. The enduring success and innumerable recordings of *Gone With the Wind* (1939) and *A Summer Place* (1959) are a testament to the impact of Steiner's 36 years spent scoring for motion pictures. He was the first to receive 3 Academy Awards for original dramatic composition: *The Informer* (1935), *Now, Voyager* (1942), and *Since You Went Away* (1944).

Traditionally, Steiner is associated with the Strauss/Tchaikovsky/Wagner style of composition, an assumption borne out by his own background and predilection for romantic subject matter. At the same time, the diversity of his over 300 film assignments was matched by his awareness of and adaptability to all varieties of music, whether classical, popular or ethnic. Steiner was adapting the music for such popular Astaire-Rogers musicals as *The Gay Divorcee* and *Top Hat*, while he was currently composing the modernistic dissonances of *King Kong* and its tongue-in-cheek sequel, *The Son of Kong*. For the latter, he composed the jazzy "Runaway Blues" and incorporated Scott Joplin's "Maple Leaf Rag" as background music. In a classical vein, Steiner evoked the psychological elements of anxiety, repression and guilt for such Bette Davis classics as *Dark Victory* and *The Letter*. Long before stereo and multichannel recording, he experimented with directional and overlapping sound in such scores as *They Died With Their Boots On*. His scores to *Bird of Paradise* and *She* were unprecedented instances of fusing narrative action and musical accompaniment into elaborately choreographed cinematic ballet. Although much of Hollywood history has been unkind to racial minorities, Steiner sympathetically reflected ethnic identity from such early scores as *Symphony for Six Million* on up to his themes for Hattie McDaniel in *GWTW* and *Since You Went Away*, as well as his compassionate depiction of American Indians in John Ford's *The Searchers*. With his scores to *The Fountainhead* and *Beyond the Forest*, he asserted himself as a composer who could elucidate both the beneficial and destructive aspects of American technology with equal consideration. In short, the musical style of Max Steiner reveals the full personality of a 20th century romantic whose lyrical melodies are addressed to emotions in all of us.

This album highlights seven of his less publicized creations, spanning 25 years of his output for Warner Brothers. Steiner's fanfare for that studio introduces *The Lady Takes a Sailor* (1949), one of several scores he composed for films starring Jane Wyman. In contrast to the poignancy of *Johnny Belinda* and *The Glass Menagerie*, Steiner's music for this comedy directed by Michael Curtiz is exuberant and upbeat with madcap overtones. Steiner later reprised the main theme for a sequence in *Marjorie Morningstar;* both instances were orchestrated by Murray Cutter, as were all of the subsequently composed scores on this record.

Hobert Wise's *So Big* (1953) reunited Steiner with not only Miss Wyman, but also novelist Edna Ferber, whose *Saratoga Trunk* were memorably scored by the composer. Steiner's first original score was for the 1931 film of Ferber's *Cimarron*, and the ensuing years found him formulating the musical characteristics of the Western genre. Set around Chicago in the 1890's *So Big* is more precisely a "mid-Western", yet it is nonetheless among the most ingratiating examples of Steiner Americana, complete with rollicking "hoofbeats", a touch of Chicago jazz, and the expensive "Selina's Waltz" for Miss Wyman's enduring characterization.

Ferber again was the course for Vincent Sherman's *Ice Palace* (1960). The composer's forte for ethnic impressionism is displayed in the haunting and unforgettable "Eskimo Theme" as it poignantly evokes both the solidarity and the isolation of the natives in their arctic habitat. The youthful innocence and vigor of this score is all the more impressive insofar as Steiner was 72 years old when he composed it!

Six of his assignments at that time (including *A Summer Place, Parrish,* and *Youngblood Hawke*) were for writer-director Delmer Daves another survivor of Hollywood's Golden Age. For *Spencer's Mountain* (1964), Daves adapted Earl Hamner, Jr.'s autobiographical novel which was later the source for *The Waltons* television series. Henry Fonda played the film's unassuming patriarch, and Steiner emphasized familial affection as well as rural grandeur in yet another distinctly Americanized score.

A different kind of American dream was celebrated earlier in Anatole Litvak's *City for Conquest* (1940), orchestrated by Hugo Friedhofer and Ray Heindorf. Arthur Kennedy portrayed an aspiring Manhattan composer loosely modeled on George Gershwin, and James Cagney starred as his encouraging brother, a boxer who is blinded in a fight, but refuses to surrender his optimistic personality. The film climaxes with a concert performance of the composer's "Magic Isle Symphony", for which Steiner composed a 5 minute rhapsody or tone poem. The Gershwinesque melody also provided the theme for Steiner's underscoring of dramatic scenes. In the full rendition on this album, we can hear not only the romantic aura of New York, but also its hypertensive aspects, particularly the picturesque sensation of a subway train. This was the second instance of Steiner composing a "concert within a film", following his "Symphony Moderne" for *Four Wives* in 1939. The versatility of both Steiner and Litvak is apparent insofar as the modernistic *City for Conquest* was made within a few months after their collaboration on *All This and Heaven, Too*, an elaborate 19th century tragic romance starring Bette Davis and Charles Boyer.

Another genre which Steiner musically defined almost singlehandedly was the war film, beginning with *The Lost Patrol* in 1934. A less memorable effort cinematically, George Waggner's submarine adventure starring John Wayne and Patricia Neal, *Operation Pacific* (1951) nonetheless received elaborate musical support. Steiner revamped some previously composed themes for this score, including a waltz first heard in *That Certain Woman* (1937) and a battle scene from *Mission to Moscow* (1943), as well as the title march from *Dive Bomber* (1941); however, he also took pains to provide new music for the film's more original elements, and particularly impressive is a lengthy, ominous largo filled with tragic power and developmental unity.

The Life of Emile Zola (1937), orchestrated by Friedhofer, concludes this album. This was the fifth of Steiner's scores to be nominated for an Oscar, and William Dieterle's classic film won Academy Awards for Best Picture, Screenplay, and Supporting Actor. Steiner subsequently scored Dieterle's *Dr. Ehrlich's Magic Bullet* and *A Dispatch from Reuter's*, yet their first collaboration remains in a class by itself. More than a literary biography, *Zola* is a dramatic statement which raises parallels to 20th century fascism and prejudice, confronting its hero with the choice of maintaining a moral stand or retreating into affluent complacency. Steiner's distinctive leitmotives for Zola (Paul Muni), Cezanne (Vladimir Sokoloff), Nana (Erin O'Brien-Moore) and Dreyfuss (Joseph Schildkraut) reflect not only their individual personalities and predicaments, but especially the universal aspirations of human freedom and dignity. That the score concludes with the undaunted independence of Cezanne's theme is still another sign of Max Steiner's sense of humor and humanity.

PLEASE NOTE: This is a custom recording produced expressly for members of The Max Steiner Music Society and for the Steiner Estate. It is not licensed for public sale. Information about the Society may be obtained from its director, Albert K. Bender, P. O. Box 45713, Los Angeles, CA 90045. The Society is a non-profit organization, aiming to perpetuate the music of the composer. This album consists of transfers to tape of the original acetate recordings owned by the composer, and allowances must be made for a degree of deterioration in sound quality. All of the acetate recordings owned by the composer are available to Society members in tape form. Further information is available by contacting James E. Reising, the director of The Max Steiner Library, P. O. Box 1274, Kankakee, IL 60901.

Lesley Anderson & Mike Snell

Custom produced by Citadel Records, P. O. Box 1662, Burbank, CA 91507

DON'T THE MOON LOOK FAT AND LONESOME 4:10

by Toni Brown

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Terry Garthwaite: bottleneck guitar, vocal
Toni Brown: electric piano, vocal
Fritz Kasten: drums
Jeff Neighbor: bass
Ron Wilson: harp, tambourine

Don't the moon look fat and lonesome
Shining down through the trees.
I'm gonna take my lovin'
Give it to whoever I please.
You used to love me like the warm sun
But you're cooling me off slowly by degrees.

Honey, you ain't got no money
And you think you treat your lady friends so fine.
They buy you all your candy and keep you supplied
with cheap red wine.
How come you fail to notice
That one by one they move on down the line?

Chorus:
All alone, all alone
People passing through this world all alone
All alone, all alone
And some of us will never make it home.

My grandma often told me
My Aunt Clara told me too
If you run on down to Berkeley
Child, it's gonna be the ruin of you
Now my grandma told me a hundred things
But only two of them ever came true.

I've tried to keep you happy
You know I did the best I could
Never caused you any trouble
Did just like you said I should
Now I'm going to tell you something
Honey, you ain't never been no good.

Chorus: (repeat)

WAITING FOR THE LAST PLANE 4:00

by Toni Brown

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Terry: 12-string acoustic guitar, lead vocal
Toni: piano, vocal, steel guitar
Fritz: drums
Jeff: bass
Ron: congas
Carl Dukatz: electric guitar

Waking up this morning,
You know that you were on my mind.
And I just had to come see you;
Memory loses meaning over time.
You know how long it's been
So I let myself throw caution to the wind.
But I didn't know what hit me.
I didn't know right up until the end;
I hardly knew it then.
Now I'm waiting for the last plane out
To take me home again.

You told me learn to trust the world,
So I put my trust in you and me.
You told me you gotta let go of life,
And let it flow like a river to the sea.
But I let it get away;
And there's no use wondering
'Bout the things you didn't say.
But I didn't know what hit me.
I didn't know right up until the end;
I hardly knew it then.
Now I'm waiting for the last plane out,
To take me home again.

This ain't no time to be saying,
I didn't love you anyway.
This ain't no time to be saying.
The love card is a hard card to play.
All we do is try
And someday I'm gonna know the reason why.
But I didn't know what hit me.
I didn't know right up until the end;
I hardly knew it then.
Now I'm waiting for the last plane out,
To take me home again.

LADY CALLED LOVE 3:30

by Toni Brown

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Terry: rhythm guitar, vocal
Toni: piano, lead vocal
Fritz: drums
Jeff: bass
Ron: tambourine
Carl Dukatz: lead guitar

There was a lady called love
And a jack of the rough,
There was a man called ace
He was born to be tough.
But he was a lover,
He loved his lady love, oh yes he did.
And he swore that he would keep her.
For him she was enough.

Now Jack he was no stranger,
He loved the lady too.
He said to Ace, I'm going to take her
Boy, what you gonna do?
Then late in the midnight
Old Ace he gunned Jack down, oh yes he did.
But when he went to find his lady
You know that she was gone.

Chorus:
Crying, come back, come back lady, oh come back love.
I shot a man, I'd even die for your lovin'
Isn't that enough?

But this lady she had a vision
She had her life to maintain
She went out to the airport,
She caught a westbound plane,
Saying, I don't want your lovin'
I ain't your goodtime girl, oh no.
And I'm going to find myself some freedom
If I have to go around the world.

Chorus: (repeat)

(Repeat last verse)

THREE-DAY LOSER 4:00

by Terry Garthwaite

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Terry: guitar, lead vocal
Toni: piano
Fritz: drums
Jeff: bass
The Joy & Friends: chorus

I'm a three day loser
In the middle of a three day game.
Can't go back.
Everyday is just the same.
The hours pass.
I'm coming in last;
Looks like I'm getting nowhere fast
I believe my bad luck is going to change.

I had a dream
I could fly high up above the ground.
Couldn't see the city
Couldn't hear the city sound.
Open space
Is a heavenly place;
Earth is losing amazing grace.
I believe my bad luck is going to change.

If you walk upon the water
Your feet start sinking in the sand.
Old Mother Nature knows
What man can't understand.
Father Time
He must unwind
Have a heart and lose his mind.
I believe my bad luck is going to change.

You got to stand out in the rain
To feel the storm
Get back to where you were.
Before you were born.
If I knew when
And where I been
I don't believe I could lose again.
I believe my bad luck is going to change.

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CASTLES 3:50
by Toni Brown
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Terry: guitar, vocal
Toni: piano, vocal
Fritz: drums
Jeff: bass
Ron: congas

A row of castles line your street,
Marble stones beneath my feet
As in some oriental maze
Of fading colors through a haze,
And seeing through a half-closed eye
A hundred motorcycles roaring by
You stood there asking, where it's at
To some old cat who turned and spat,
I watch my inner eye perceive
That everything is really make believe.

A wall of lights around your town
A princess in her wedding gown
Walks the midnite streets alone
Looking for a telephone.
She who flies down on the rose.
The fattest reddest one that grows,
A she-bird flying to the foam
She takes the honey to her comb.
I watch my other eye perceive
That she is only really make believe.

A world turned inward,a world turned on
Turning outward, where's it gone?
You stand there hollow in your boots,
The tree will fall without its roots.
The carper, so the poet said,
Moves in around your floating head
And still you re asking, where it's at,
Your mirror s asking, who is that?
I watch my tired eye perceive
That even you are only make believe.

BEGINNING TOMORROW 4:30
by Toni Brown
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Terry: guitar, lead vocal
Toni: piano, vocal, maracas
Jeff: bass
Ron: congas

Beginning tomorrow
I'm gonna take me a trip
I'm gonna make a few changes
I'm gonna rewrite my script
I'm gonna start floating
Cause I been treadin' water
  and I thought I was gonna drown.
I'm gonna wake up
  and watch the sun rise,
Instead of waitin' till the sun go down . . .
Yes I thought I was gonna drown
But tomorrow
Beginning tomorrow
Beginning tomorrow
I'm gonna forget about today.

Beginning tomorrow
I'm gonna let you know
I've got a new feeling
I think it's gonna grow
It's because I love you
And it's been so long
That I thought I'd forgotten how.
And I want you
You make me feel so greedy
That I want it all right now—
Yes I thought I'd forgotten how.
But tomorrow
Beginning tomorrow
Beginning tomorrow
I'm gonna forget about today.

LET LOVE CARRY YOU ALONG 2:45
by Toni Brown
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Terry: guitar, vocal
Toni: piano, vocal
Fritz: drums
Jeff: bass
Ron: tambourine
The Joy: chorus

Chorus:
You got to let love carry you along
You got to let love carry you along
You got to lean back and let love carry you along

Times when you feel tired
And everything's gone wrong,
When you wake up in the morning and you know
That the day's gonna be too long,
And you need somebody to talk to
But your best friend's not at home
And you're looking out the window
And everybody seems so alone.

Chorus: (repeat)

This world's in a bad situation
But you know that's nothing new
And you think that you want to change it
But you don't know what to do
And everytime you try to pick things up
Somebody tries to put you down
And you think it's time to maybe run away
Well maybe that's the time to stick around.

Chorus: (repeat)

Some people make you happy
Others put you uptight
Somebody's talking bout peace and love
And he really wants to start a fight
Some people want to be leaders
And they don't care who they lead
You got to use your own discretion
And find out what you need.

HOME TOWN MAN 4:00
by Terry Garthwaite
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Terry: guitar, vocal
Toni: electric piano
Fritz: drums
Jeff: bass
Ron: congas

Chorus:
I cannot stay here by myself
I cannot stay here by myself
I need a helping hand
Someone to understand . . .
I need my hometown man.

24 days since I been back home
And I can't stay here alone
I been looking for the way since I been on my own
I cannot stay here all by myself.

24 hours, so the day is long
And I can't stay here alone
I can't sleep at night 'cause it's too lonesome
I cannot stay here all by myself.

Chorus: (repeat)

I wonder if a child was born to be by himself
And I can't stay here alone
Or wouldn't'a be been born with somebody else
I cannot stay here all by myself.

24 towns and not a face I know
And I can't stay here alone
This life is no livin' when you're out on the road
I cannot stay here all by myself.

Chorus: (repeat)

ALL AROUND THE SUN AND THE MOON 4:00
by Toni Brown
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Terry: guitar, lead vocal
Toni: piano, organ, vocal
Fritz: drums
Jeff: bass
Ron: congas

In the long warm night
With only stars for light
Even so I can see you
Even so I can feel you
Loving me all around the sun and the moon.

In the quiet dawn
When the talking is done
Even so I can hear you
Even so I can feel you
Loving me all around the sun and the moon.

Cold days may come
Oh, let them come on
Our love will be a shelter
Until the storm is gone.

If we must be apart
It won't hurt my heart
Cause even so I am with you
Even so I can feel you
Loving me all around the sun and the moon.

BAD LUCK BLUES 3:30
by Blind Lemon Jefferson
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Terry: guitar, lead vocal
Toni: piano, vocal
Fritz: drums
Jeff: bass

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HOME GROWN
HOMEGROWN
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KGB

MELLOW SIDE

1. **Singing Celebration** (Don Auten) — 3:58
   Don Auten
2. **Singing My Way To San Diego** (Kaplan-Krueger) — 2:28
   Bill Kaplan
3. **Leucadia** (Diana Monzeglio) — 3:07
   Diana Monzeglio & Sara Ecke
4. **The Alonzo F. Horton Memorial Rag** (Johnny Jones) — 2:02
   Hunt 'n' Peck
5. **Toll Bridge Refugee** (Barry Fox) — 2:18
   Island
6. **Light Of The City** (Slowiczek-Satterfield-Tober) — 3:51
   John Slowiczek, Ron Satterfield & Jan Tober

ROCK 'N' SIDE

1. **Never Walk Away** (Marc Intravaia) — 4:34
   Listen
2. **I Can See The Point** (Pete Filacio) — 3:54
   Pete Filacio & The Fantasy Band
3. **Sunnyside Sadie** (James F. Lamont) — 2:24
   James Francis Lamont
4. **Logan Avenue Blues** (J. Noone-T. Picou) — 3:38
   Ted Picou & Good News
5. **Logan Heights** (Bock-Crocker-Landis) — 2:21
   Pillars Of Society
6. **Rollin' Home** (Beach-Corbett-Dailey-Lowder) — 3:47
   Southbound

If the people at KGB continue turning out HOME GROWN albums for many more years, they may at last answer a question which no one ever asked:

How many places are there in the San Diego area worth writing songs about?

Considering the subject in another way, the question may not be answered in our lifetime, if the range of places immortalized in this year's album and its three predecessors is any guide. Geographically speaking HOME GROWN IV starts out on the sunny (except for morning clouds and fog) shores of Leucadia, travels downtown to Horton Plaza, heads across the Coronado Bridge to North Island, bounces back to Mount Helix for a clear-day view of Point Loma, journeys out to Sunnyside, and then makes two stops in Logan Heights before rollin' home. Along the way, it stops a few times to celebrate the glories of the region as a whole. This year's mention of Sunnyside, as a matter of fact, is a good yardstick of the resourcefulness of HOME GROWN contributors.

KGB Programs Director Rick Leibert and others judging the 354 songs (yes, another record number of records, easily besting last year's 325 and a quantum jump over the 142 entries for the first HOME GROWN) had never heard of Sunnyside. We liked James Francis Lamont's tune, but wondered if there really was a Sunnyside. Lamont provided proof, though, a regional map showing Sunnyside neatly ensconced between Jamul and Chula Vista, with its very own zip code, 92073.

Speaking of Chula Vista, newcomers for the first time shelling out their $1.01 for this disc should be informed that that South Bay community started all this. It was in 1973 that KGB jock Cap'n Billy began playing a comedic paean to Chula, as it's simply called by locals, by a group known as Rose and the Arrangement. Next thing he knew, a caller demanded a record about Ocean Beach. So Billy invited listeners to record and send in songs about any San Diego area they favored.

At the same time, Leibert and former KGB Program Director Ron Jacobs were looking for a project to substitute for the previous year's KGB Charity Ball, which had drawn 51,778 folks to San Diego Stadium for a concert by Jesse Colin Young, Dr. Hook and the Medicine Show, J. Geils Band, Quicksilver, and other rock heavies, all for the benefit of United Way. But the fire department later announced seating limitations for the stadium that made another rock show impractical.

So Cap'n Billy had all these tapes hanging around, and KGB wanted another fund-raiser. Voila, the first HOME GROWN, a vinyl atlas of Mission Beach, Encanto, Santee, South Bay, Clairemont Mesa, El Cajon Boulevard, La Jolla, and the ever-popular Chula Vista. Not sure how popular the idea would prove, KGB ran off a first pressing of 1,000 records. They ended up selling 30,000, and last year's sales topped 50,000. All albums sold profit the United Way and its 100 human care agencies.

That's the great thing about the HOME GROWN project: everybody wins. KGB stages a first class promotion for the radio stations, local musicians have their work heard by the public, and the profits are used for the good of our community.

This year's selections represent not only geographical diversity but a healthy range of musical styles as well, from romantic ballads to heavy rock, from simple folk to big band blues, from blue-eyed soul to off-the-wall novelty. The musicians range from a 17-year-old high school girl to a jazz band full of pros and include one young man who once rented the Civic Theater for a concert starring himself.

The Mellow Side (This year the record is divided according to Mellow and Rock'n, rather than one and two.) opens with 24-year-old Don Auten's **Singing Celebration**, an upbeat, optimistic salute to the idea of HOME GROWN, and an apt beginning for the album. Auten, who manufactures guitars in a La Mesa shop, is a Michigan native who says his primary intention in entering the HOME GROWN contest was to "find other musicians to play with." He recorded his song in a friend's garage, accompanied by a few other friends who chose to remain anonymous, and added that the whole project "cost me nothing." He played briefly with a rock band called Greenfield after his graduation from Monte Vista High School in Spring Valley, took a year-and-a-half away from the guitar, and has only recently begun to play again. But his touch here is practiced, and his solos are unfailingly cheerful.

Bill Kaplan, 31, reports that he's "just a person," unemployed, an occasional teacher of guitar playing, who first wrote **Singing My Way To San Diego** about a year ago, then four months ago polished the lyrics with Bruce Krueger with an eye on the HOME GROWN album. A gang of studio musicians backed him on the recording. Kaplan and Krueger apply an understated, ironic wit to their brainchild, rhyming "California" with "adorn ya" and tossing in a quick tale about a lady in Nebraska. Kaplan, once a varsity gymnast at Annapolis, in 1974 had another of his songs, "El Hombre Muy Perfecto," played at the Woody Guthrie Festival of Songs in Los Angeles.

One of the more affecting performances on the album is **Leucadia**, by 17-year-old San Dieguito High School senior Diana Lea Monzeglio. Singing in the background is a friend of hers, Sara Ecke, and together they evoke memories of the straight-haired folkies of the 1960's. Monzeglio, who's been writing songs since she was in the fifth grade, has so far pursued her musical career by playing at parties and weddings around Leucadia. Eventually she hopes to be a music therapist, using music to help people with mental and emotional problems.

Sharp-eyed and historically hip HOME GROWN buyers may already have noticed something wrong with the title of **The Alonzo F. Horton Memorial Rag**. As Damon Runyon once wrote, a story goes with it. Yes, history buffs, the name of the man who in the 19th Century first planned San Diego's downtown area, and who is memorialized by Horton Plaza, was Alonzo Erastus Horton. But Hunt 'n' Peck explain lamely that water at the fountain has worn off the bottom leg of that middle initial on the plaque. Hence, "Alonzo F. etc. etc." Aren't you sorry you asked? And who are Hunt 'n' Peck? Their card says they are Gregory Hunt and E. Howard Peck, "the unnatural act." They also call themselves E.Z. Mark and Johnny "Jazz" Jones, saying they're "with the Mafia" to explain their veracity. They earn their livings as musicians, though, and first submitted their silly song in 1974. This year they added a verse and bassist Bill Officer and made it. They come to HOME GROWN, by the way, via the sidewalks of Balboa Park, where they were known and tolerated as the Normal Heights Lounge Lizards.

Toll Bridge Refugee marks the fourth consecutive appearance of Barry Fox, 29, on HOME GROWN and a continued pattern of frustration. "My good cuts never get on," he says. "This time I did 'Julian Summer,' a song I was really excited about. But I have an unfortunate gift for writing satirical songs. I don't want to get into that bag, because even a satirical genius like Randy Newman doesn't sell. I want to be more commercial. I want to be taken seriously." Fox and his group, Island, made it onto the first HOME GROWN with a rocker, **So Long San Diego**, and in the following years succeeded with Black's Beach and S.D.S.U. Blues, both novelty numbers. He's the only performer who's been on all four albums and since last year has been making his living playing music but has found it necessary to take a few daytime jobs along the way. His HOME GROWN success, he said, "has forced me to think of music as a career."

The Mellow Side concludes with **Light Of The City**, with Ron Satterfield, 23, the lead crooner in a song that sees San Diego through misty eyes. "We're all just a bunch of friends," he said of the unnamed group on the record. Satterfield has played local lounges with the People Movers, and he and percussionist and co-writer (along with John Slowiczek) Jan Tober have already submitted an album to a few record companies.

Listen, the group that placed Where Is San Diego on HOME GROWN II and City Of Love on III, this year opens the Rock 'n' Side with **Never Walk Away**, by guitarist Marc Intravaia. The group has a long history in the area; its members are all in their early twenties, but they've been together since elementary school, and its present five members have played music together for three and a half years. Their winning song this year is in the folk rock tradition, soft in feel but with a punch of its own, and ends with a long instrumental passage that constitutes its own mini-song. "We're always writing new stuff," reports Intravaia, "but we make our living playing other people's stuff."

Peter Filacio, Jr. characterizes his style in **I Can See The Point** as "spaghetti reggae," and the description fits. His father, Pete, Sr., gives it a Mediterranean air with his mandolin, but the rhythms seem rooted in Jamaica. A dash of rock and a pinch of disco are present as well, and the whole mix is easy to dance to. Filacio, who wrote his song after seeing Point Loma and the Coronado Islands one day from Mount Helix, recorded Dago From Diego on the first HOME GROWN and Itchy Feet on the second.



James Francis Lamont is another familiar figure to local music watchers. In December of 1975 he hired the Civic Theater, plus a band, and a corps of dancers and put on a concert. Only a few hundred people showed up, but he was undaunted. His style was modeled on that of Frank Sinatra, but since then, he says, he's decided "to get out of that Sinatra thing." **Sunnyside Sadie**, then, is a 1930's spoof, with squeaky-voiced Jan Tober aiding the comedy dialogue, and provides the album with one of its sprightlier moments.

Logan Avenue Blues marks a pair of firsts for HOME GROWN being the first song centered on the black community and the first by a bona fide big jazz band. "The song has been around a long time," reports leader and saxophonist Ted Picou. Jimmy Noone wrote the music in 1965, and Picou added words in 1973. It was also in 1973 that Picou's band, since dissolved, recorded the song with a batch of others. It lay dormant until Picou submitted it to the HOME GROWN contest. Besides the heavyweight vocal of Irvin "Big Daddy" Rucker, the recording is notable for the deep and bluesy organ solos of Jimmy Noone and a splendid series of consecutive crescendos by the whole ensemble at the end.

At this point, firmly grasp the volume knob on your gramophone and turn it UP! This so you can better enjoy my own personal favorite, **Logan Heights**. It has a raw, uninhibited vitality too rare in today's pop music and an absolutely uncompromising rhythm. "I gotta admit," says bassist Jeff Bock, one of the five East County white kids who comprise the Pillars of Society, "we're kind of surprised at how the sound came out."

The 1976 edition of HOME GROWN rocks off the turntable with **Rollin' Home**, by a Carlsbad band, Southbound. The band plays professionally on weekends, but during the week its members support themselves with day jobs. Bassist Paul Beach makes surfboards, while drummer Mike Corbett works in a nursery, and guitarists Bruce Dailey and Bob Lowder are a meatcutter and draftsman respectively. Together they end the album with sharpness and gusto.

A little quick math reveals that each song entry had one chance in 29.5 to make the album. But there were 146 drawings, paintings, photos, and assorted visual works submitted for the cover and only one to be picked. The artist who beat the odds was Gary Damon, 38, of the visual merchandising (window displays, furniture arrangements) department of the Broadway Store in Fashion Valley. Damon has been painting for several years but only lately has pursued a professional career. This year his work "We The People" won the Bicentennial Award at the Southern California Exposition at Del Mar.

So there it is, another year of HOME GROWN, another dozen songs about San Diego and environs, another sampling of the work of hometown musicians, another helping hand for the United Way.

Until next year, then.

Robert P. Laurence
The San Diego Union
October, 1976

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RICHARD O'CONNOR



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TEMPTATION



Side One
Temptation
We're Not Working Out

Side Two
My Child
Carol[†] (Live at Blue Moon)

Written, Arranged and Produced by
Richard O'Connor

The Rich:

Richard — vocals, acoustic, bass, electric guitar, tambourine, synthesizer

Patrick Flannery — electric guitar, vocals

John Merritt — drums

Richard Augustine[†]— drums

Vinnie Lauria[†]— synthesizer guitar

Additional Performers:

Mike Thompson — keyboards

Jack Sherman — electric guitar

Rita Wolf — vocals

Engineers — Bob Shames, Ray Paul, Tigger
Studios — Cherokee, Capital Records
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Phil Harris

LIMITED EDITION collector's album

A Night To Remember in the Balinese Room on Galveston Isle, Port of Paradise.

May 21, 1966

This album was written, narrated and produced by Fred Nahas, Award Winning Radio Commentator—Featured Scripps-Howard Columnist—Author of "Tomorrow's History"—President, Nahas-Blumberg Corporation (Advertising and Public Relations)—Producer and Master of Ceremonies of ABC Network Show "Saturday at the Shamrock"—Elected Outstanding Young Man of Houston in 1945.



Why This album?

When you hear it, you'll realize this album had to be made because of a "once in a lifetime moment" that had to be captured . . . a magical moment that occurred on a beautiful summer night in May 1966, at the Balinese Room, one of Galveston's nostalgic landmarks.

This was the Premiere Celebration of the re-opening of the world famous Balinese Room. It was a star-studded night of glamour . . . movie stars . . . business tycoons . . . and charity.

Phil Harris, the perennial super-star and Galveston's adopted son, was paid a tribute as honor guest at the Variety Boys' Club Gala Benefit. Alice Faye, radiant and beautiful sat beside him, proudly smiling at Show Biz's lovable and talented "Bad Boy".

That night, high tension drama . . . excitement . . . star-studded talent . . . and power—packed emotions were captured on tape by Fred Nahas and his talented team of producers as the Stars of Hollywood shone brightly for the Heart of Show Business—The Galveston Variety Boys' Club.

When you listen to the sentimental flashbacks of many familiar stars and hear the story of Phil's friendships and his romance with the Treasure Isle where he and Alice were married, you'll relive an era that will never be duplicated.

When I was a kid, I sold papers on the streets of Galveston and I looked upon the great men of the island like the Moodys, the Kempners, and Sealys with great admiration as they brought fame to Galveston.

In those early years, I looked from the outside at the world famous Balinese Room during its most glitting period, and never imagined that the son of a Greek immigrant who loved the Island and what it stands for, could one day play a small part in focusing the eyes of the world on beautiful Galveston Isle.

I proudly dedicate this album to the Barkers of Variety and to the great work of the Galveston Variety Boys' Club, the great men of yesterday's Galveston whose efforts built this beacon to the world, and to today's men of Galveston who are building an even greater industrial land of opportunity and a family haven of pleasure at this Part of Paradise—Galveston—the Isle of Golden Dreams . . . and unforgettable memories.

JOHNNY MITCHELL

STEREO

R 36000

'We Irish talk like that'

Hal Roach



Irelands top comedian
and star of
Jurys Irish Cabaret

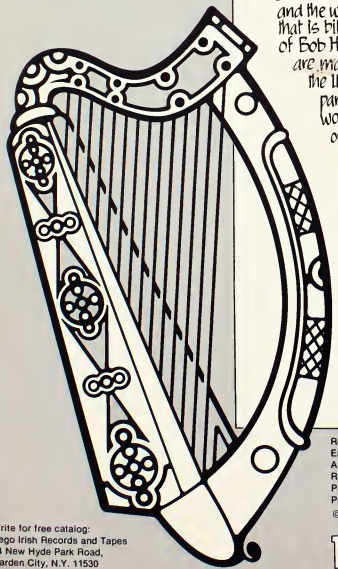
REGO

STEREO

R 36000

'We Irish talk like that'

Hal Roach



Hal Roach is that very Irish of things, an exception to prove the rule. He is a cynic with a kind heart, a man of humour who constantly worries, a man of great concern who is constantly flippant.

Having like a fellow countryman worked for thirty years before becoming an overnight success, he is now the most entertaining of Ireland's entertainers.

Working six nights a week during the Summer season in the world famous Jury's Irish Cabaret, playing to packed houses, he gives meaning to his famous line "I am a missionary of humour" by travelling on tour in the U.S.A. during the Winter season as well as to such far flung places as Mayo to Boston and from Kerry to Sydney.

Humour as delivered by Hal Roach is appreciated everywhere, not by a limited audience confined by ethnic or national boundaries, for his particular individual and different humour, is such that opens our eyes and our appreciation of our own lives, when we see ourselves, our friends and the world we live in, in a way that is new. His appeal is the envy of his competitors, humour that is biting but not unkind, revealing but not ashamed, delivered with a timing reminiscent of Bob Hope at his best. As Reigning King of the Blarney, he paints pictures with words that are masterpieces in miniature. He has become a cult figure with children, who now consider it the IN thing to tell a Hal Roach story, and his great joy is to see the children with their parents at his shows. We leave Hal Roach's show refreshed with a happier view of the world, chuckling long after the show has ended and trying, in the days that follow, to tell our friends the forgotten jokes whose faded memory still causes us to smile within ourselves.

This new record is an amalgam of much that sets Hal apart from his fellow professionals. Apart from his distinct Irishness and that trait which so distinguishes them in their ability to laugh at themselves, and their foibles, he exhibits a depth of feeling and concern for his fellow man and the world in which he lives, which shows clearly in his choice of the apt phrase, the short, concise, sharp comment, and we see with new clarity, a common situation, and thanks to Hal we see it's funny side.

This new Album will bring into homes, both near and far, real mirth, entertainment and fun, continuing in another way a tradition of the Irish who, as missionaries, have ventured to the far corners of the world.

Eamonn Andrews

Album design: Justin Torrey Anastasia

Recorded live at Jury's Hotel, Dublin, Ireland
Engineer-David Freeley
At the piano-Albert Healy
Recording by Aito Studios, Dublin
Photography-Barry Mason
Produced by Mary Hughes Roach
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JOHN CALE



Artificial Intelligence

JOHN CALE

Artificial Intelligence



BEGGARS BANQUET

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CATALOGUE NUMBER BEGA 68

Everytime the Dogs Bark
Dying On The Vine
The Sleeper
Vigilante Lover
Chinese Takeaway (Hong Kong 1997)

Song Of The Valley
Fadeaway Tomorrow
Black Rose
Satellite Walk

Produced by John Cale ℗ Associate Producer - Steve Verrone ℗ Recorded at Stonegrove Studios, London, England
Keyboards - James Young & John Cale ℗ Percussion - Graham Bowden ℗ Guitars - David Young ℗ Background Vocals - Susie Davis & Gil O'Donovan
Special Thanks to: James Young for allowing us to take over his studio & damaging equipment
Fulltime Roadcrew: - Andy Rourke for using his van & Mark Leaning for not
Cover Art & Design - Danny Flynn
Photography - Virginia Turbett
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PolyGram
6000 COTE DE LIESSE,
ST. LAURENT, QUE.,
CANADA H4T 1E3

EVERYTIME THE DOGS BARK



If you wanna be the heart of midnight
You've gotta be either cynical or dead
All those you hold in estimation
You can no longer count amongst your friends

Your friends look to suprise you
As friends they always will
So hold on to the extraordinary — hold on to the skill
And start the easy listening, we're coming home again
Stab the back of hell and heroes until we meet again

Listen for the slamming doors
Listen on the ship to shore
Listen hard
Everytime the dogs bark

Like a milk-cow servant turning over in his grave
Turn off your headlights
Show me you're gonna be the sheriff of my heart
Heartbreaker, heartbreaker

The harder the woman
The colder the heart of the man
The harder the woman
The colder the heart of the man

Listen for the slamming doors
Listen for the ship to shore
Listen hard
Everytime the dogs bark

They're cowards of the moment who often miss
their mark
They're so resentful of the wisemen with a hunger for
the dark
So start the easy listening, we're coming home again
Stab the back of hell and heroes until we meet again

(Cale - Slomon - Young)

DYING ON THE VINE



I've been chasing ghosts and I don't like it
I wish someone would show me where to draw the line
I'd lay down my sword if you would take it
And tell everyone back home I'm doing fine

I was with you down in Acapulco
Trading clothing for some wine
Smelling like an old adobe woman
Or a William Burroughs playing for lost time

And I was thinking about my mother
I was thinking about what's mine
I was living like a Hollywood
But I was dying on the vine

Who could sleep through all that noisy chatter?
The troops, the celebrations in the sun
The authorities say my papers are all in order
And if I wasn't such a coward I would run

I'll see you when all the shooting's over
Meet me on the other side of town
Yes, you can bring all your friends along for protection
It's always nice to have them hanging around

And I was thinking about my mother
I was thinking about what's mine
I was living my life like a Hollywood
But I was dying, dying on the vine

(Cale - Slomon)

THE SLEEPER

Your mailbox is always empty
And your landlord always complains
And you try to forget your past
But it's just adding to your pain
And it's time for one more cigarette

Yes, I slept on your satin pillows
They felt like a second skin
You needn't have looked so helpless there
I was the moth stuck on your pin

Sleeping, I am the sleeper
Sleeping, I am the sleeper

Oh it used to feel so right
Everything seemed new
I haven't changed
It isn't me that's what's wrong with you

Sleeping, I am the sleeper

The sun came up and you'd come back
The door was open wide
I should have slammed it in your face
I should have shot you in the back
That's what Jesus would have done
If Satan had come
And looked him in the eye and said
"You're my kind of guy, why don't you come away
with me?
Come away with me"
Cause I love you, I love ya, I love ya–that's what she said
I love ya, love ya
I'd rather speak to Satan himself

I love you, I love you, I love you
I love you, I'm the sleeper

(Cale - Slomon)

VIGILANTE LOVER

Oh you think you got a gypsy smile
But it won't get you out of trouble this time
All you ever had is the memory
And the rose that you keep for company

Anyone could have cracked the code
Anybody could have cracked that code

So touch up your makeup
And save up all your pride
You once made everyone your lover
And I bet you felt just like a bride

While they were talking in some foreign tongue
You were parading around like a beggar in an iron lung
Cause something must be breaking your heart
Yes something is breaking your heart
That I loved like a vigilante lover
That I loved like a vigilante fool

The air was heavy over the village square
It's not everyday they auction off despair
There were voices floating in that country air
And secret policemen watching everywhere

Anyone could have cracked the code
Anyone could have cracked that code

I drive a stolen car
I got a monkey jar
That makes the blood run cold
And I see through windows
And I hear through walls
But nothing you can do can touch me at all

But I wouldn't feel so forlorn
There must be some saving grace
I hear the Rosy Christians have just hit town
And they're all heading for your place

Cause something is breaking your heart
Something is breaking your heart
I hope something is

I loved you like a vigilante lover
I loved you like a vigilante fool

(Cale - Slomon - Young)

SONG OF THE VALLEY

I roamed the world for love and glory
Full-time ambassador of mirth
I never thought that I'd be sorry
To squander most of my true worth

The sun beats down on the valley
The waves crash on the shore
I was a soldier of the alley
I cannot fight there anymore

So now I just wait for the hour
Lips parted like a kiss
I just assume there is a power
who can deliver me from this

The sun beats down on the valley
The waves crash on the shore
I was a soldier of the alley
I cannot fight there anymore

They say that love is like a flower
that bows so graceful to the light
But I've seen most true love go sour
Then blossom in the dead of night

I can't be certain of the hour
Or who will bear that final kiss
I must assume there is a power
who can deliver me from this

The sun beats down on the valley
The waves crash on the shore
I was a soldier of the alley
I cannot fight there anymore

To roam the world for love and glory
To roam the world at all
Who would have thought that I'd be sorry
to squander it all

The sun beats down on the valley
The waves push up against the shore
I was a soldier of the alley
I cannot fight there anymore

(Cale - Slomon)

FADE AWAY TOMORROW

Well they say that every dog has his day
But puppy love was never really my way
Hear your voice — am I asleep or awake?
Since you're gone

Love that's here today — fade away tomorrow
Love that's here today — fade away tomorrow

Where to go? Should I just stay here or run?
If I'd wings I'd aim them straight for the sun
Who to call? Or should I just take a walk
Little words add up to small talk

Love that's here today — fade away tomorrow
Love that's here today — fade away tomorrow

Love is fickle, love is true
You can count on memories
They linger on, love never stays

Here she comes full of white light and heat
with a walk that'd stop the cars in the street

Love that's here today — fade away tomorrow
Love that's here today — fade away tomorrow

(Cale - Slomon)

BLACK ROSE

Everybody melting but the heat just won't affect ya
Backlot Casanovas and Black Russian defectors
Are here to take your picture away
I know you don't have space left on your windowsill

Black rose — long thorn
White rose — still born
Standing on the corner just baying at the moon
Just another little Miss Too-much-far-too-soon

Dreamstreet romance is not the same as burning love
You can light a thousand candles, you can wear your
satin glove
And you can dance, dance, dance from here to Sunday
You can dance, dance, dance from here to Sunday

Black rose — long thorn
White rose — still born
Standing on the corner howling at the moon
Just another Little Miss Too-much-far-too-soon

(Cale - Slomon)

SATELLITE WALK

Who's that in the big Japanese car?
Dealing sushi from a German bar
Well no one knows but he won't get far

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Who put the fishes in the deep blue sea?
Who put the monk-ys back in the tree?
Well it wasn't you and it wasn't me

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Who's been sleeping in my VCR?
Who's been chewing on my PDR?
I must complain to the manager

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Who's that sailing in the black lagoon?
Who's erasing the face of the man in the moon?
Well I hope he don't come around here too soon

I took my tomahawk for a satellite walk
I took my tomahawk for a satellite walk

Wake up, wake up
Get up, get up
Let's dance

(Cale - Slomon)

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"WARRIOR" 1/25

FOR DRUMMERS ONLY!

JAZZ BAND MUSIC MINUS ONE DRUMMER

CONCEIVED AND ARRANGED BY JIM CHAPIN AND BOB WILBER

BOB WILBER/tenor sax
PHIL WOODS/alto sax
GEORGE DORSEY/alto sax
URBIE GREEN/trombone
JIM NOTTINGHAM/trumpet
HANK JONES/piano
WILBUR WARE/bass
JIM CHAPIN/drums



A
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PRODUCTION

MMO 4002

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MMO 414 Beethoven: 3 Marches 4 hands (5th yr)
MMO 415 Seyfert: Favorite Classicel Themes 4 hands (3rd yr)
MMO 418 Kahn: Piano For Beginners 4 hands (1-2 yrs)
MMO 419 Kabalevsky: 24 Pieces For Little Ones 4 hands (5-4 yrs.)
MMO 416 Mirovitch: 18th Century Original Dances Vol. 1
MMO 417 Mirovitch: 19th Century Original Dances Vol. 2
MMO 420 Diabelli: Pleasures of Youth 3-4 years
MMO 421 Schytte: Smiles of Childhood 2-3 years
MMO 1042 Top Of The Charts
MMO 1054 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc.
MMO 1059 The Music Of Burt Bacharach
MMO 4007 Two Pianos Only! (Popular Songs)
MMO 4008 They Laughed When I Sat Down To Play (Pop Songs)
MMO 4014 Just Jazz Piano Solos
MMO 4015 Jan August Piano Techniques
MMO 4016 The Art of Popular Piano Playing
MMO 4016 Art of Popular Piano Playing—Volume 2
MMO 4024 20 Dixieland Classics
MMO 4027 20 Rhythm Backgrounds
MMO 4062 Popular Piano Duets
MMO 4023 Haydn Piano Trios (3) in F, F and G
MMO 5024 Mozart Piano Quartets #1 in g/#2 in Eb

RECORDER
MMO 202 Folk Songs of Many Nations minus Soprano
MMO 202R How to Play The Recorder (includes Soprano Rec.)
MMO 203 Telemann Sonatas for Recorder
MMO 204 Mattheson Eight Trios minus Alto
MMO 205 American Folk Songs minus Soprano, Alto or Tenor

SINGERS & MUSICIANS
Includes Lyrics/Chords Music For C/Bb/Eb and Bass Clef Instr.
MMO 1 Rhythm Section Backgrounds
MMO 2 Rhythm Section Backgrounds
MMO 3 Rhythm Section Backgrounds
MMO 4 Rhythm Section—Broadway Songs
MMO 5 Rhythm Section—C. Porter Songs
MMO 6 Dich, Kraushaar—Rodgers & Hart
MMO 7 Rhythm Section Backgrounds
MMO 8 Rhythm Section—Rodgers & Hart
MMO 9 Rhythm Section Backgrounds
MMO 10 Rhythm Backgrounds in 2 Keys (high and low)
MMO 401 Rhythm Backgrounds Low Priced Folios
MMO 402 Rhythm Backgrounds Low Priced Folios
MMO 403 Rhythm Backgrounds Low Priced Folios
MMO 404 Rhythm Backgrounds Low Priced Folios
MMO 405 Rhythm Backgrounds Low Priced Folios
MMO 406 Rhythm Backgrounds Low Priced Folios
MMO 851 You Sing The Million Sellers Vol. 1
MMO 852 You Sing The Million Sellers Vol. 2
MMO 901 Orchestral Backgrounds To Standards
MMO 1002 Rhythm Backgrounds in 2 Keys (high and low)
MMO 1003 Rhythm Backgrounds in 2 Keys (high and low)
MMO 1004 Sing With A Band
MMO 1005 Rhythm Section Backgrounds
MMO 1006 Rhythm Section Backgrounds

SINGERS & MUSICIANS
MMO 1007 Rhythm Section Backgrounds
MMO 1008 Evolution of the Blues
MMO 1009 Duke Ellington Revisited
MMO 1010 The Dixie Do-It Yourself
MMO 1011 Dixie Minus You
MMO 1012 Moonglow & Stardust plus other R. S. B.
MMO 1013 Sing or Play With A Band
MMO 1014 Music of Duke Ellington R. S. B.
MMO 1018 Music of Jimmy McHugh R. S. B.
MMO 1015 Music Of Hoagy Carmichael R. S. B.
MMO 1016 Ruby & Laura plus other R. S. B.
MMO 1018 Music of Harry Warren R. S. B.
MMO 1020 Rhythm Backgrounds Vol. 1
MMO 1021 Sing or Play Along R. S. B.
MMO 1022 Sing Along With A Band
MMO 1023 The Gershwin Porter Songbook-Band Backgrounds
MMO 1024 Latin American Rhythms
MMO 1045 Alfie, Sunny, Moon River plus 9 minus Male voice
MMO 1046 Alfie, Sunny, Moon River plus 9 minus Female voice
MMO 1050 Dolly, Ipanema, Bluesette, What The World Needs Now, etc. for Male Voices
MMO 1051 Dolly, Ipanema, Bluesette, What The World Needs Now, etc. for Female Voices
MMO 1052 Dolly, Ipanema, Bluesette, Revisited 30 songs minus Male Voice
MMO 1057 Bacharach For Vocalists 10 songs minus Female voice

BROADWAY MUSICALS
MMO 1025 Comedy Orchestra Backgrounds
MMO 1030 My Fair Lady Orchestra Backgrounds
MMO 1031 Oklahoma Orchestra Backgrounds
MMO 1034 Music Of Music Orchestra Backgrounds
MMO 1035 South Pacific Orchestra Backgrounds
MMO 1036 Kiss Me, Kate Orchestra Backgrounds
MMO 1037 Fiddler On The Roof

TENOR SAXOPHONE
MMO 1044 Top Of The Charts
MMO 1052 Dolly, Ipanema, Bluesette, What The World Needs Now, etc.
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix, etc.
MMO 1056 Bacharach For Instrumentalists
MMO 4028 For Saxes Only
MMO 4031 Lee Konitz Sax Duets
MMO 4021 20 Dixieland Classics
MMO 4027 20 Rhythm Backgrounds
MMO 4030 Swingin' The Classics
MMO 4038 Tenor Sax Jazz Duets
MMO 4036 Two by Four Jazz Duets in the Round
MMO 4043 Solo Spotlight 12 rhythm backgrounds
MMO 4042 Solo Spotlight 12 rhythm backgrounds
MMO 4050 'Little Jazz Duets'
MMO 4052 Solo Spotlight 12 rhythm backgrounds
MMO 4053 'Little Jazz Duets' minus Tenor Sax
MMO 4057 Two by Four Jazz Duets in the Round
MMO 7023 Easy Solos For Tenor Sax
MMO 7032 Band—Aids
MMO 7058 Concert Band Encores

TROMBONE
MMO 1044 Top Of The Charts
MMO 1052 Dolly, Ipanema, Bluesette, What The World Needs Now, etc.
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix
MMO 1038 Bacharach For Instrumentalists
MMO 4025 20 Dixieland Classics
MMO 4029 20 Rhythm Backgrounds
MMO 5016 Arban: 12 Duets
MMO 4047 '. . . they laughed when I sat down to play'
MMO 4080 'Little Jazz Duets'
MMO 4081 Two by Two Jazz Duets in the Round
MMO 6003 Music For Brass Ensemble
MMO 6007 Six Sonatas for 2 Trombones
MMO 6011 Blazhevich Trombone Duets Volume 1
MMO 6012 Blazhevich Trombone Duets Volume 2
MMO 7044 Have Band—Will Travel
MMO 7024 Easy Solos For The Trombone
MMO 7040 Easy Solos For Two Voices
MMO 7034 More Easy Trombone Solos
MMO 7036 Easy Classics For Trombone
MMO 7047 Have Band—Will Travel
MMO 7054 Band Aids
MMO 7060 Concert Band Encores*
MMO TP 3 Basic Trombone Studies for the student

TRUMPET
MMO 138 First Chair Trumpet Solos
MMO 137 Bach: Brandenburg #2, Purcell, Torelli, Stradella
MMO 1044 Top Of The Charts
MMO 1052 Dolly, Ipanema, Bluesette, What The World Needs Now, etc.
MMO 1053 Alfie, Sunny, Moon River, San Francisco, Phoenix
MMO 1059 The Music Of Burt Bacharach
MMO 4010 For Horns Only!
MMO 4021 20 Dixieland Classics
MMO 4026 20 Rhythm Backgrounds
MMO 4030 Swingin' The Classics
MMO 4039 Two Much! 16 Jazz Duets
MMO 4041 Trumpet Duets in Jazz
MMO 4042 Solo Spotlight 21 rhythm backgrounds
MMO 4045 Fools Rush In
MMO 4050 'Little Jazz Duets' minus Trumpet
MMO 4036 Two by Four Jazz Duets in the Round
MMO 6001 Music For Brass Ensemble
MMO 6006 Purcell: Trumpet Player
MMO 6008 Haydn: Telemann/Fasch Concerti
MMO 6009 Arban: 12 Duets about Arban Duets Vol. 1
MMO 6014 Arban Revisited Arban Duets Vol. 2
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MMO 7023 Easy Solos For Trumpet
MMO 7028 Easy Trumpet Solos #2
MMO 7033 More Easy Trumpet Solos
MMO 7038 Easy Classics For Trumpet
MMO 7043 Have Band—Will Travel
MMO 7050 Band—Aids
MMO 7058 Popular Concert Favorites
MMO 7062 Solos With Concert Band
MMO 7066 Concert Band Classics
MMO 7066 Stage Marches minus Trumpet
MMO 7081 On Parade (Sousa & others)
MMO 7082 Concert Band Encores
MMO TP 3 Basic Trumpet Studies for the student

TUBA
MMO 6004 Music For Brass Ensemble
MMO 6016 Ewald, Bach, Pezel, Franck, Handel, Purcell, Braade

VIOLA
MMO 13 Schubert "Trout" Quintet, Op. 114
MMO 23 Schumann Piano Quintet, Op. 44
MMO 26 Solos For The Viola Player

VIOLIN
MMO 14 Schubert "Trout" Quintet, Op. 114
MMO 22 Schumann Piano Quintet, Op. 44
MMO 52 Mendelssohn Piano Trios, Op. 49/66
MMO 82 Beethoven & Piano Trios. 3 Op.
MMO 82-1 Beethoven Piano Trios, Op. 1 Nos. 1/2
MMO 82-2 Beethoven Piano Trios, Op. 1 No. 3 Op. 11
MMO 82-3 Beethoven Piano Trios, Op. 70 Nos. 1/2
MMO 107 Handel Concerto in A minor
MMO 138 Bach Brandenburg Concerti #4/#5
MMO 139 Bach Concerto in E minor
MMO 265 Mendelssohn Concerto in E minor
MMO 266 Handel Conc. in B/Vivaldi Conc. in A, Op. 3 #6
MMO 267 Mozart Concerto in D minor
MMO 310 Bach Concerti in A minor and E major
MMO 313 Mozart Conc. #3 in G/Vivaldi Conc. in A, Op. 3 #6
MMO 318 Beethoven 2 Romances/"Spring" Son. #5 in F
MMO 319 Bach Concerto in D minor
MMO 321 Beethoven Concerto in D, Op. 61
MMO 322 Mozart Concerto in A, K. 219
MMO 323 Saint-Saens Intro. & Rondo Cappriccioso Mozart Serenade K. 204/Adagio K. 261
MMO 330 Bruch Concerto in G minor
MMO 338 Mozart Concerto #3 in G, K. 216
MMO 339 Bach Concerto in A minor
MMO 340 Brahms Concerto in D, Opus 77
MMO 346 Tschaikowsky Violin Concerto in D, Op. 35
MMO 347 Mendelssohn Conc. in E minor Sarasate Zigeunerweisen
MMO 354 Vivaldi: The Four Seasons/Quartet- Rondo
MMO 355 Lalo: Symphonie Espagnole
MMO 356 The Concertmaster
MMO 357 Bach Brandenburg #2: Triple Concerto
MMO 501/2/3 Haydn 6 String Quartets, Op. 76 3 lps
MMO 502 Haydn String Quartets, Op. 76 Nos. 1/2
MMO 503 Haydn String Quartets, Op. 76 Nos. 3/4
MMO 504 Haydn 3 Quartets/Irish Folk Songs, Vol. 130/7/8
MMO 5003 Mischa Elman Favorite Encores
MMO 5004 Kreisler Favorite Encores
MMO 5004 Mozart String Quartet, No. 16 in Eb, K. 428
MMO 5005 Jascha Heifetz Favorite Encores
MMO 5007 Fritz Kreisler Favorite Encores
MMO 5007 Solos For The Violin Player
MMO 5008 Mozart Sonatas for Violin
MMO 5008 Mozart Adagio and Rondo; Sonata for Violin
MMO 5010 Mozart Sonata #4 in G; Sonata #6 in G
MMO 5011 Mozart Six Sonatas, Vol. 1
MMO 5012 Mozart Sonatas #10 and #15 in Bb major
MMO 5013 Mozart Sonatas, Vol. 2
MMO 5014 Vitali Chaconne; Nardini Sonata in D
MMO 5015 Mozart Son. #3 in G/Son. #11 in E
MMO 5016 Mozart Son. #5 in F/Son. #7 in Bb
MMO 5017 Haydn Trios #29/30/31 in F/D/G
MMO 5018 Haydn Trios: Divertimento #1 in F & in G
MMO 5021 Air On A G String (Instrumental Solos with Orch.)
MMO 5022 Concert Pieces for the Serious Violinist
MMO 5023 Mozart Six Sonatas for Violin and Piano
MMO 5028 18th Century Violin Music
MMO 5029 Easy Favorites with Orchestra Easy
MMO 5030 Violin Favorites with Orchestra Vol. 2 Medium
MMO 5031 Violin Favorites with Orchestra Vol. 3 Med.-Diff.
MMO 5032 Beethoven: Sonatas #1 in D and #8 in G
MMO 5031 Bartok Duets for Two Violins Volume 1
MMO 5032 Bartok Duets for Two Violins Volume 2
MMO 5033 Student Duets (35 selections)
MMO 5034 Verezin: Sonatas Six Little Sonatas
MMO 5035 Playel: Duets, Opus 8 2nd-3rd year
MMO 5036 Haydn: Telemann/Boccherini 4th year
MMO 7044 Have Band—Will Travel
MMO TP 6 Basic Violin Studies for the student

VOICE
Lieder/Opera/Oratorio
MMO 7001 Schubert Songs vol. 1 minus high voice
MMO 7002 Schubert Songs vol. 1 minus low voice
MMO 7003 Schubert Songs vol. 2 minus high voice
MMO 7004 Schubert Songs vol. 2 minus low voice
MMO 7005 Brahms Songs minus high voice
MMO 7006 Brahms Songs minus low voice
MMO 7007 Favorite Songs vol. 1 minus high voice
MMO 7008 Favorite Songs vol. 1 minus low voice
MMO 7009 Favorite Songs vol. 2 minus high voice
MMO 7010 Favorite Songs vol. 2 minus low voice
MMO 7011 Italian Art Songs vol. 1 minus high voice
MMO 7012 Italian Art Songs vol. 1 minus low voice
MMO 7013 Italian Art Songs vol. 2 minus high voice
MMO 7014 Italian Art Songs vol. 2 minus low voice
MMO 7015 Soprano Opera Arias minus soprano
MMO 7016 Mezzo Opera Arias minus mezzo
MMO 7017 Tenor Opera Arias minus tenor
MMO 7018 Baritone Opera Arias minus baritone
MMO 7019 Bass Opera Arias minus bass
MMO 7021 Hugo Wolf Songs minus high voice
MMO 7022 Hugo Wolf Songs minus low voice
MMO 7023 Richard Strauss Songs minus high voice
MMO 7024 Richard Strauss Songs minus low voice
MMO 7025 Oratorio Arias minus soprano
MMO 7026 Oratorio Arias minus alto
MMO 7027 Oratorio Arias minus tenor
MMO 7028 Oratorio Arias minus bass
MMO 7031 Schumann Songs minus high voice
MMO 7032 Schumann Songs minus low voice
MMO 7103 Mozart Arias minus soprano
MMO 7104 Mozart Arias minus mezzo
MMO 7105 Italian Arias minus soprano
MMO 7106 French Arias minus soprano

STEREO/LP CSR-70101

Rev. F.C. Barnes & Sister Janice Brown



It's Me Again, Lord

Side One

1. **It's Me Again Lord***
2. **It's Me Again Thanking You***
3. **Take Your Burden To Jesus***
4. **He Said He Would And He Did***
5. **O Lord, Will You Help Me***

Side Two

1. **Thank God For The Bible***
2. **Uncloudy Day**
3. **Running***
4. **Come In The Room**

*Written by Reverend F.C. Barnes. Published by Eternal Gold Publishing Co., BMI.



"It's Me Again, Lord," originally a prayer, was the plea to God by Reverend F.C. Barnes as he experienced car trouble while traveling a desolate stretch of South Carolina highway on his way to revival service.

All across the eastern United States, this song has provided words for many who, when they pray out of desperation, could not find the right words.

Special recognition is given to Ms. Addrine Joyner, who is responsible for these two people singing together.

Reverend Barnes and Sister Brown are spiritually anointed to sing praises to God together. They have performed with many of the nation's leading black gospel groups and their performance has been slated as Number 1.

As pastor and founder of the Red Budd Holy Church of Rocky Mount, North Carolina, Reverend Barnes is one of the leading ministers in eastern North Carolina. He resides with his wife, Willie, church secretary, and his son, Tony, drummer.

Sister Janice Brown is also a minister and assistant pastor of the Red Budd Holy Church. She resides in Rocky Mount with her three wonderful children, Wanda, Nesa, and Rufus, Jr.

The musicians are family members of Reverend Barnes. In this group, he has three other sons, Samuel, Luther, and Melvin, one brother, Roy, all ordained deacons of the Red Budd Holy Church; and one nephew, Donald.

Whatever your trial, or in your hour of despair, Consolating Sound Records sincerely hopes these sounds bring consolation to you.

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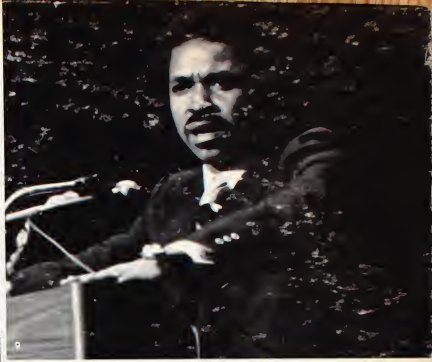
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Bookings:
Ms. Janice Brown
606 Henry Street
Rocky Mount, N.C. 27801
(919) 977-3764

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THE LIFE OF A KING

BY ARTHUR LANGFORD, JR.

























THE LIFE OF A KING

BY ARTHUR LANGFORD, JR.

Cast

Rev. Arthur Langford, Jr. as Dr. King

Betty Vaughn, Narrator

Larry O. Barnett	Jack Holt
John Bascom	Letitia King
Eddie Dodson	Michael Langford
Brenda Hall	William C. Pryor

with the
ATLANTA PHILHARMONIC CHORALE

Rev. Arthur Langford, Jr., and the United Youth Adult Conference wish to express their thanks and appreciation to Dr. Ralph David Abernathy, Ga. Rep. Rev. Hosea L. Williams, the Martin Luther King, Jr., Center for Social Change and the Southern Christian Leadership Conference for all their assistance and encouragement. A special thank you to Dudley Randall for use of "The Ballad of Birmingham."

This album is dedicated to the memory of Bobby "Red" Hargroves and Ben "Sunshine" Owens who lived and died for the Dream.

All profits from the sale of this album go to the United Youth Adult Conference.

UNITED YOUTH ADULT CONFERENCE

The UYAC was founded in 1972 by Rev. Arthur Langford, Jr., as a working tool to solve problems faced by youth and young adults. Members have demonstrated for equal hiring, organized tenants' organizations in public housing, elected delegates to national conventions, worked to better labor conditions for the underpaid and powerless.

UYAC maintains a Drug Prevention Program, and an Educational Program for the unemployed and dropouts; works on voter registration and turning out the vote; counsels and assists individuals and families in housing, food stamps, social security benefits, welfare. Other programs involve child abuse, battered women, alcoholism, rape, communicable diseases. Great stress is put on securing gainful employment for the un- and under-employed.

RECAPTURING THE ESSENTIAL ROOTS OF CONTEMPORARY BLACK HISTORY

The early 1960's will be remembered as a milestone in the history of Civil Rights. In Birmingham, Ala., a lameduck city government responded to black demands for equality with force and brutality; a scene repeated again and again across the Southland. Thousands of school children were arrested along with adults. Bull Conner's name became a household word. Police dogs, cattle prods, fire hoses, bombings — each became a symbol of repression to a people demonstrating to be free.

On August 28, 1963, millions of Americans watched and heard Dr. Martin Luther King, Jr., awaken the conscience of the nation at the Great March on Washington for Jobs and Freedom. His historic refrain beginning "I Have a Dream" and ending with the words that would day mark his grave, "Free at last, free at last, thank God Almighty, I'm free at last" became a spiritual cry enlightening an America possessed by bigotry and racial shame.

Arthur Langford, Jr., was a college freshman when the great civil rights leader was killed by an assassin's bullet in Memphis, Tennessee, April 4, 1968. Rather than just mourn King, Langford immortalized his spirit, power and sense of hope in this critically acclaimed play, "The Life of a King."

Warmly appreciated and supported by Coretta King, Ralph Abernathy, Julian Bond, Hosea Williams and other black leaders, this semi-documentary drama expresses in black terms what Dr. King meant to his followers, and how his work represented the best interests of black America, and indeed, the American nation and all humanity.

Arthur Langford, Jr.'s, undisputed talent for making contemporary black history leap alive with fresh and original vigor is demonstrated in his exciting presentations in which he stars as the fallen civil rights leader and Nobel Peace Prize recipient, Martin Luther King, Jr.

THE LIFE OF A KING, which includes a full cast of players, begins with a tragi-comic version of the arrest of Rosa Parks for her historic refusal to move from her seat on a crowded Montgomery bus. Powerfully utilizing King's own words, the scene shifts to the triumph of the March on Washington where Langford relives King's "I Have a Dream" speech.

Movement from one episode to the next is facilitated by live performances of civil rights songs by pianist and singer Brenda Hall, whose spiritual delivery evokes so perfectly the communal feelings of the movement.

Yet, all too quickly Langford and cast are in Memphis — the Sanitation strike - and Dr. King's last speech, "I've Been to the Mountaintop." Langford leaves his his audience with King's voice ringing and the knowledge that no assassin could end King's work.

MARTIN LUTHER KING, JR.: A PORTRAIT

This play recreates the most moving moments of Dr. King's life. Presented as a one man tribute to King's spiritual mission, Rev. Langford, Jr., recaptures the inspiration, eloquence and forceful leadership of the man called "A Twentieth Century Moses," and the "Apostle of Nonviolence."

Rev. Langford, Jr., who has totally mastered Dr. King's style, relives the momentous career of this diligent worker for human rights. Included in this one man production are renditions of Dr. King's most significant writings.

Rev. Arthur Langford, Jr., an Atlanta City Councilman and community leader plays Dr. King with startling accuracy. His one man performance was first presented in Ebenezer Baptist Church which King co-pastored. On King's birthdate in 1973, a special performance was given before 8,000 in Atlanta. These two plays are Atlanta's unofficial gift to the American Bi-centennial. The play has been performed 349 times.

November, 1978

RECORDED LIVE AT THE ATLANTA CIVIC CENTER - JANUARY 12, 1977

PHOTOS - (FRONT) - (1) John Bascom, Rev. Arthur Langford, Jr., Larry Barnett and Eddie Dodson in scene from "Life Of A King"; (2) Dr. King and Dr. Ralph David Abernathy. (3) Dr. King receiving Nobel Peace Prize from Gunnar Jahn. (4) Dr. King and Malcolm X. (5) Dr. King in Washington, D. C. (6) Poor People's Campaign. (7) Betty Vaughn from "Life Of A King". (8) Cast from "Life Of A King". (9) Rev. Arthur Langford, Jr., as Dr. King. (10) Dr. King at Ebenezer Baptist Church. (11) Dr. King and Mrs. Coretta Scott king. (BACK) - (12) Rev. Arthur Langford, Jr., and cast from "Life Of A King". (13) Dr. King and his brother Rev. A. D. King. (14) & (15) UYAC Voting Rights March. (16) Dr. King and two of his children, Martin, III and Yolanda, in front of his birthplace. (17) Rev. Hosea Williams, Rev. Bernard Lee, Dr. King, Stokley Carmichael and Willie Ricks

PHOTO CREDITS: Wide World Photos, Bob Fitch, Flip Schulke, Elaine Tomlin, Rogers Cowan Brenner

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Vol. 2
TITO DELGADO y su GRUPO
QUISQUEYA DISCO PARTY
AUDIORAMA
LP-706/STEREO

TITO DELGADO y su GRUPO

AUDIORAMA

LP-706/STEREO

C-P/1981 — Audiorama Records Corp.

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Saxo Tenor: JUAN COLON
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Guitarra Eléctrica: PEDRIN GARCIA
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Coro: CHECHE CASTILLO, LUIS VASQUEZ y DOMINGO REINOSO
Arreglos y Oirección: TITO DELGADO
Tecnico de Sonido: JULIO CESAR RUIZ
Mezcla: JULIO CESAR RUIZ y LUIS VASQUEZ
Estudio de Grabación: FABIOLA RECORDING

Santo Oomingo, Rep. Oom. 1981.

Lado (A)

1.- SIÑA JUANICA — Merengue
(Félix Lopez)
2.- CALIENTE — Merengue
(Luis Alberty)
3.- CON EL PICO PRENDIO — Merengue
(Eloy Tejeda)
4.- MARIA ENGRACIA — Merengue
(Félix Lopez)
5.- CONTIGO — Merengue
(Luis Alberty)
6.- FIESTA — Merengue
(Luis Alberty)
7.- SANCOCHO PRIETO — Merengue
(Luis Alberty)
8.- SAN ANTONIO — Merengue
(Toño Abreu)
9.- LA MUERTE DE MARTIN — Merengue
(Nico Lora)
10.- SIÑA JUANICA — Merengue
(Félix Lopez)

Lado (B)

1.- LA EMPALIZA — Merengue Apanbichao
(Luis Kalaff)
2.- MATARON AL CHIVO — Merengue Apanbichao
(O.R.)
3.- CONSIGUEME ESO — Merengue Apanbichao
(Pedro N. Pérez)
4.- COSA BUENA — Merengue Apanbichao
(Luis Senior)
5.- TOLA AY TOLALA — Merengue Apanbichao
(O.R.)
6.- ANTONIO MI HIJO — Merengue Apanbichao
(Nico Lora)
7.- LOS ALGODONES — Merengue Apanbichao
(O.R.)
8.- LA RESBALOSA — Merengue Apanbichao
(José Sosa)
9.- COMPAY CUCU - Merengue Apanbichao
(Pedro Reyneso)
10.- LA EMPALIZA — Merengue Apanbichao
(Luis Kalaff)

QUISQUEYA DISCO PARTY


Sailing with Soul
Best Wishes
Lou Rawls



The Navy

YOUR LOCAL NAVY RECRUITER PRESENTS

SAILING WITH SOUL

featuring ROGER MILLER

WITH HOST *Lou Rawls*

OCTOBER, 1974

PROGRAM 1
15:00

KING OF THE ROAD Tree Publishing Company	ASCAP
ENGLAND SWINGS Tree Publishing Company	BMI
DANG ME Tree Publishing Company	BMI
LITTLE GREEN APPLES Roger Miller Music	BMI

PROGRAM 2
15:00

SHANNON'S SONG Roger Miller Music	BMI
QUA LA LINTA Roger Miller Music	BMI
WALKING IN THE SUNSHINE Roger Miller Music	BMI
CHUG-A-LUG Tree Publishing Company	BMI

PROGRAM 3
15:00

IN THE SUMMER TIME Roger Miller Music	BMI
MY UNCLE USED TO LOVE ME BUT SHE DIED Tree Publishing Company	BMI
WHISTLE STOP Roger Miller Music	BMI
WHAT WOULD MAMA SAY Roger Miller Music	BMI

PROGRAM 4
15:00

THE DAY I JUMPED FROM UNCLE HARVEY'S PLANE Tree Publishing Company	BMI
OPEN UP YOUR HEART Tree Publishing Company	BMI
I BELIEVE IN THE SUNSHINE Roger Miller Music	BMI
YOU CAN'T ROLLERSKATE IN A BUFFALO HERD Roger Miller Music	BMI

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SERIES 8

Words of Inspiration

from

The *New King James Version* of the Bible

7

SIDE 1

SIDE ONE: 011089-7A

Cut 1	July 23	John 20:24-28	Seeing And Believing
Cut 2	July 24	Ecclesiastes 1:1-5,7-8	The Vanity Of Life
Cut 3	July 25	Acts 2:1-6	The Holy Spirit
Cut 4	July 26	Psalm 121	Those Who Seek Him
Cut 5	July 27	Romans 3:21-26	Righteous Through Faith
Cut 6	July 28	Ecclesiastes 3:9-14	God Given Task
Cut 7	July 29	Romans 4:23-25;5:1-4	Faith Triumphs In Trouble
Cut 8	July 30	Psalm 122	Gladness To The Lord
Cut 9	July 31	Romans 5:6-11	Christ Is Our Peace
Cut 10	August 1	Romans 8:12-18	Sonship Through The Spirit
Cut 11	August 2	Romans 8:28,31-35	God's Everlasting Love
Cut 12	August 3	Psalm 139:1-6,23-24	God's Perfect Knowledge
Cut 13	August 4	Romans 8:33-35,37-39	God's Everlasting Love
Cut 14	August 5	Ecclesiastes 12:1-2,6-7	Seek God In Early Life
Cut 15	August 6	Romans 12:1-5	Living Sacrifice To God
Cut 16	August 7	Ecclesiastes 12:9-14	Whole Duty Of Man
Cut 17	August 8	Romans 12:9-15,19b	Behave Like A Christian

SIDE 2

SIDE TWO: 011089-7B

Cut 1	August 9	Ecclesiastes 3:1-6,8	Everything Has Its Time
Cut 2	August 10	Romans 13:8-10,12,14	Love Your Neighbor
Cut 3	August 11	Isaiah 1:16-20	Wickedness Of Judah
Cut 4	August 12	1 Corinthians 7:17,20-24	Live As You Are Called
Cut 5	August 13	Isaiah 12:1-5	Hymn Of Praise
Cut 6	August 14	I Corinthians 9:19-23	Serving All Men
Cut 7	August 15	Isaiah 17:12-14	Syria And Israel
Cut 8	August 16	I Corinthians 15:12-19	Christ, Our Hope
Cut 9	August 17	Isaiah 25:1-4	Praise To God
Cut 10	August 18	I Corinthians 15:50-55	Our Final Victory
Cut 11	August 19	Isaiah 42:14-17	Promise Of The Lord's Help
Cut 12	August 20	2 Corinthians 4:14-18	Seeing The Invisible
Cut 13	August 21	Isaiah 42:5-9	Servant Of The Lord
Cut 14	August 22	2 Corinthians 5:1-3,5-8	Assurance Of The Resurrection
Cut 15	August 23	Isaiah 44:6-8	No Other God
Cut 16	August 24	2 Corinthians 5:12,14-15,17	Reconciled To God
Cut 17	August 25	Isaiah 44:21-23	Israel Is Not Forgotten

A COOPERATIVE PRODUCTION OF

RADIO-TV COMMISSION of the SOUTHERN BAPTIST CONVENTION
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Telephone: 1-800-433-5757

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Words of Inspiration

from

The *New King James Version* of the Bible

9

SIDE 1

SIDE ONE: 011089-9A

Cut 1	September 29	Hosea 6:1-6	Call To Repentence
Cut 2	September 30	Titus 3:1-6	Heirs Of Grace
Cut 3	October 1	Malachi 3:1-3	Coming Messenger
Cut 4	October 2	1 Corinthians 7:1-5	Principles Of Marriage
Cut 5	October 3	Joel 2:1-2	The Day Of The Lord
Cut 6	October 4	I Corinthians 9:15-20	Pattern Of Self-Deniul
Cut 7	October 5	Malachi 3:16-18	Book Of Remembrance
Cut 8	October 6	1 Corinthians 15:20-26,28	Last Enemy Destroyed
Cut 9	October 7	Zechariah 9:14-17	God Will Save His People
Cut 10	October 8	2 Corinthians 1:3-7	Comfort In Suffering
Cut 11	October 9	Lamentations 3:22-27,40-42	A Prophet's Hope
Cut 12	October 10	2 Corinthians 4:7-13	Down But Unconquered
Cut 13	October 11	Zechariah 2:1-3,11,15a	Call To Repentence
Cut 14	October 12	Acts 3:2-9	Lame Man Healed
Cut 15	October 13	Isaiah 62:6-7,11-12	Zion's Salvation
Cut 16	October 14	Romans 8:1-6	Free From Sin
Cut 17	October 15	Isaiah 26:12-15	Song Of Salvation

SIDE 2

SIDE TWO: 011089-9B

Cut 1	October 16	1 Corinthians 1:26-31	Glory Only In The Lord
Cut 2	October 17	Job 36:24-33	God's Majesty
Cut 3	October 18	I Corinthians 7:10-14,16	Keep Your Marriage Vows
Cut 4	October 19	Job 19:23-29	Job's Trusts
Cut 5	October 20	2 Corinthians 6:14-18	Be Holy
Cut 6	October 21	Deuteronomy 15:7-8,10-11	Generosity To The Poor
Cut 7	October 22	2 Corinthians 8:8-11,13-14	Christ Our Pattern
Cut 8	October 23	Daniel 2:19-23	Nebuchadnezzer's Dream
Cut 9	October 24	Galatians 5:16-17,19-22	Walking In The Spirit
Cut 10	October 25	Deuteronomy 26:16-19	Special People Of God
Cut 11	October 26	Ephesians 2:1-5,8-9	By Grace Through Faith
Cut 12	October 27	Deuteronomy 4:1-2,5-6	Moses Commands Obedience
Cut 13	October 28	Ephesians 5:1-3,5-7	Walk In Love
Cut 14	October 29	Isaiah 28:16-18	Cornerstone In Zion
Cut 15	October 30	Ephesians 6:1-7,9	Children And Parents
Cut 16	October 31	Isaiah 31:4-7	God Will Deliver Jerusalem
Cut 17	November 1	Philippians 1:19-25	To Live Is Christ

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BILL LOWE AND CRIPPLE CREEK AT HOME

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STEREO



OLD TIME MOUNTAIN SINGING AND PICKIN

Rose
RECORDS
LPR-777
STEREO

BILL LOWE AND CRIPPLE CREEK play and sing in the old style of bluegrass and traditional music of their native land of Kentucky and Tennessee. Having been raised with the music they perform it is easy for them to feel at home with their music and for the mountain people to identify and feel at ease with them. CRIPPLE CREEK was formed in 1979 by Alson Fox, Thurman Rich, Eddie Fox, Connie Rich and Bill Lowe. To further this style of music give them a listen and see if you don't agree, its the real thing!

BILL LOWE traditional mountain singer has played old time and bluegrass music most of his life. Having traveled all over the country performing on T.V. radio, concerts and now a recording artist for Rounder Records. His great love for the music of his native land of Kentucky is unsurpassed. ALSON FOX self taught fiddle player from the mountains of Kentucky. His great love for the fiddle and traditional music of his home-land has stayed with him over 60 years. Foxy is very proud of his Indian blood and has been known to perform war dances right on stage.
THURMAN RICH from Pilot Mountain Tennessee, banjo picker first order. His common heritage comes natural since his dad was an old time mountain fiddler. He says his fondest memories are listening to his father after work, play the fiddle, and many nights he would fall asleep listening to Sally Goodin.
CONNIE RICH daughter of Alson Fox, also has a love for music and inherited her natural talents from her father. She is a school teacher, plays rhythm guitar and sings with the group.
EDDIE FOX son of Alson Fox, inherits his fathers musical abilities since he plays both guitar and doghouse bass.

C.S.R.

SIDE ONE

1. CRIPPLE CREEK - 1:09
2. CINDY - 2:00
3. HOME SWEET HOME - 2:39
4. LONELY TOMBS - 2:55
5. TRAGIC ROMANCE - 3:21
6. COAT OF MANY COLORS - 2:50
7. HOT CORN COLD CORN - 1:40

SIDE TWO

1. HEAVEN LIGHT - 4:00
2. NEW RIVER TRAIN - 2:37
3. JOHN HENRY - 2:28
4. WILD WOOD FLOWER - 2:50
5. OLD JOE CLARK - 2:19
6. WILL THE CIRCLE BE UNBROKEN - 2:06

Special thanks to our #1 fans, Uncle Mat and Mae

INSTRUMENTS

Bill Lowe - Lead Guitar
Thurman Rich - Banjo
Connie Rich - Guitar:
Alson Fox - Fiddle
Eddie Fox - Bass
Luther Hamby - Mandolin

Produced by: CRIPPLE CREEK

Rosin Boy
- Matthew Rich, son of Connie Rich
Photo - Louise Rich
Recorded - April 1981
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CARNIVAL IS
WOMAN
RJKSHUN

CARNIVAL IS WOMAN

SIDE A

1. **JUMP AND WINE**
   Composed by A.Inalsingh • Arranged by A.Inalsingh
2. **FEEL TO PARTY**
   Composed by A.Inalsingh • Arranged by A. Inalsingh
3. **IF YUH GUN UP**
   Composed by A. Welch/ A.Inalsingh • Arranged by P. Goddard
4. **CARNIVAL IS WOMAN (Mega Mix)**
   Composed by A.Welch • Arranged by P.Goddard • Mixed by Cruise Control

SIDE B

1. **CARNIVAL IS WOMAN**
   Composed by A. Welch • Arranged by P. Goddard
2. **FREE AND EASY DANCING**
   Composed by A. Inalsingh/ L.Lewis • Arranged by P. Goddard
3. **DOH STOP DE BACCHANAL**
   Composed by W. Des Vignes • Arranged by L. Paul
4. **GOING CRAZY**
   Composed by A.Inalsingh • Arranged by P.Goddard/A.Inalsingh • Remix by Ian Eligon & Ital D.

Produced By RUKSHUN

Executive Producer Kara Productions

Graphic Design, Marketing & Promotion for Southeastern and Midwest U.S.
CPS Records Inc., P.O. Box 16081, Plantation, Florida 33318 (305) 572-8908

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R-KP-95-LP

During a 1984 Lion's Convention in Surinam, some of the members of the Seafront Lions Club of Port of Spain took along various instruments, such as guitars, cuatros and percussive instruments and spontaneously performed for the other members. The response was so encouraging that the "musicians" decided that they would stay together and practice since we so pleasantly discovered that we were capable of producing a good, appreciable sound. We were then in the embryonic stage.

The band acquired the name **"Sea Front Lions Tall-Twisterz"** – "tail-twister" being a term in Lions jargon. We proceeded to play mainly at private Lions Club functions. In time the band grew, our sound improved and we were being contacted to play for public functions. At this point we were forced to change the name of the band to **"Seafront Lions Splash,"** since they previous name was not acceptable outside of the brotherhood of the Lions Club.

In 1987 the band parted company with the Sea front Lions Club. We changed the name of the group once again because of this, namely "Back in Times." Thus the band was called **"MEMORIES."** In time the repertoire expanded to include contemporary ballads and soca, and then further transformed to mainly soca with a bit of reggae and ballads. At this point we realized that the band had evolved musically and left its name behind. We were now forced to change the name yet again. We decided on a name which describes the effect our current brand of music has on party goers. Thus **RUKSHUN** was born.

This new name was officially launched in October 1990, together with a single which was recorded for Carnival 1991. This name change and the single called **"DOH STOP DE BACCHANAL"** made for a positive change in the acceptance of the band, becoming an overnight success. The band had a successful Carnival 1991 Season, which included two gigs at the Seat of Soca – SOCA VILLAGE. On Carnival Monday and Tuesday we performed on the road for Neville Hinds and Mas Men Associates' portrayal of "Festival of the Totems." Rukshun had two extremely successful tours to Canada's Caribana in 1991 and 1992, playing to large audiences with very positive responses.

For Carnival 1992 Rukshun played on the road for "Pleasure Players Limited," and for Carnival 1993 played for Stephen Lee Heung's presentation of "Safari."

At present, Rukshun has several videos that are receiving a generous amount of airplay on CSN (Caribbean Satellite Network) operating out of Miami.

RUKSHUN released a mid-year single in July 1993 entitled **"FREE and EASY DANCING."** This hybrid song marries our own the Soca beat together with the Latin pulse of our neighboring country – Venezuela to produce a "Latin Soca" sound. The song has been receiving a lot of attention on our local radio stations. We also released the single **"Set My Boogie on Fire"** – a song with the roots of a Caribbean rhythm but with a distinguishably groovy feel. This song held the number one spot on our local charts for several weeks.

In 1994 we again played on the road with Stephen Lee Heung. We produced the single **"If Yuh Gun Up"** – a heavy soca number which received a fair amount of attention from our local radio stations. The accompanying video also frequented our local television stations.

Rukshun had the opportunity of participating in Caribana 1994, having the honor of presenting Trinidad & Tobago's culture to the very receptive audiences in Toronto, frequenting venues such as The Island Club and Lamport Stadium.

In the current year of 1995, Rukshun has managed to make an exceptional impression on both local and international markets with the release of the hit single **"Carnival Is Woman,"** (there are two versions – original and remixed), which we proudly played while on the road with Stephen Lee Heung's 1995 presentation "Oceania."

The song **"Carnival Is Woman"** quickly became one of the most popular songs of the Carnival season (being played at every fete and performed by the top bands) and went on to capture the honorable title of Third Place in the local Road March Competition – an achievement of which we are especially proud. The song continues to build momentum as its popularity spreads across the Caribbean Islands and into North America. The accompanying video frequents local television stations and the Caribbean Satellite Network.

Currently Rukshun is working on the production of its first CD which includes a selection of previous releases together with **"Carnival Is Woman,"** a remix of **"Set My Boogie on Fire"** and new material.

RUKSHUN PERSONNEL

The band itself is a reflection of Trinidad & Tobago's cosmopolitan society. We have members of varied races, social backgrounds and ages. Our members are all quite musically competent and possess good music sight reading ability.

Lead Vocals	**Peter Cipriani**
	Carlene Wells
	Keith Carimbocas
Guitarist/Background Vocals	**Anup Inalsingh (Manager)**
Bassist	**Sheldon George**
Keyboards (lead)	**Gregory Wong-Fo-Sue**
Keyboards (rhythm)	**Trevor Benjamin**
Trumpeter	**Kelth Gill**
Trombonist	**Paul Luke**
Saxophonist	**Trevor Callender**
Percussionist	**Jack Munro**
Sound Engineer	**Raymon Shepherd**

WITTY WASSY JUMPY



Trinidad

RIO DYNO PREACHER

WITTY WASSY JUMPY



★SIDE ONE

PAN REVENGE (1)
Barnet Henry Composer

BIG SHOT PARTY (2)
Daniel Browne - Composer

SOCA ADDICT (3)
Herbert Huggins Compesoe

★SIDE TWO

I NEED YOUR LOVING (4)
Herbert Huggins - Composer

CALOO CHRISTIAN (5)
Daniel Browne

OBEAH (6)
Barnet Henry

Recorded at -Kenny Phillips Studios
121 Flamingo Ave. Phillipines
San Fernando, Trinidad, W.I.

Phone: 653-1820

★ Arranger - Kenny Phillips

CHORUS

★ Carl & Carol Jacobs.

Musician
Kenny Phillips
Wayne John
Way ★ Lee Luck
Jason Baptiste-Panist
Kelly Browne

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Network by Andy Morris
Graphic by Andrew Vincent

Photography by David Walcott
Album concept by David Walcott

Don't stop de' Bacchanal

0047





SIDE A - ***Don't stop de' Bacchanal***
SIDE B - ***Don't stop de' Bacchanal*** - *Version*

Composed by Winsford 'Joker' Des Vignes
Arranged by Leston Paul
Recorded at Sunset Productions
Design by Anthony Boland

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U. S. NAVAL ACADEMY BAND

BRIGADE OF MIDSHIPMEN DRUM AND BUGLE CORPS

NAVAL ACADEMY CHAPEL CHOIR

NAVAL ACADEMY ANTIPHONAL CHOIR

NAVAL ACADEMY GLEE CLUB

UNITED STATES NAVAL ACADEMY

MUSIC OF THE NAVY

The Naval Academy Chapel Choir dates from the early years of Academy history. Down through the years the caliber of this musical organization has achieved national recognition. The Naval Academy Glee Club is also a famous choral group of long standing at the Academy. It draws upon all sources for midshipman membership. The Naval Academy Antiphonal Choir is a comparably new midshipman organization having been founded in 1949.

Professor Donald C. Gilley became Choirmaster at the Naval Academy in 1944 after a distinguished career as an organist, choirmaster, and composer. He obtained his B. Mus. from Oberlin Conservatory in 1928, and his M. Mus. from the Cincinnati Conservatory in 1933. He has completed graduate studies in many conservatories. He directs virtually all Naval Academy song groups.

NAVY BLUE AND GOLD ..... **Glee Club**

Navy Blue and Gold has been the alma mater song of the Naval Academy since 1927. Commander Roy deS. Horn, class of 1915, first wrote and published the words in 1915, in the LOG. The words were tried unsatisfactorily with several musical themes until 1926 when Professor Joseph W. Crosley, Academy Organist, first performed the words with his own score written in January 1923. This impressive and beautiful alma mater song is sung countless times, including at the end of every football game, by the graduates at Bacculaureate services, and solemnly on Graduation Day.

ANNAPOLIS MEDLEY ..... **Antiphonal Choir and Band**

Arranged by Ch. Mus. Martin DeMey, USNA Band and MU1, Ralph Gambone, USNA Band.

UP WITH THE NAVY

The catchy tune of this Navy rally song was taken from a 1929 Montana State University song and set to the words written by Dick Howell. It was arranged by Lowrdes Maury, Jr.

UP AND AT 'EM NAVY

P. B. Klaking, class of 1927, composed the music of this peppery, fight song. Its sparkling and victorious theme can be heard sung regularly with great gusto by the Brigade, especially with the advent of the fall football season.

EYES OF THE NAVY (FIGHT, FIGHT, FIGHT FOR THE NAVY)

Both the words and music of this lively fight song came from Rear Admiral J. B. McElduff, class of 1920. The title refers to the seldom sung first verse concerning the Navy's air arm as "the eyes of the Fleet" then appropriate to the Navy scouting planes. At the Naval Academy, however, this song is known almost entirely by its second verse and its popular title "Fight, Fight, Fight for the Navy." This is the verse the Brigade sings lustily to the song's stirring beat.

THERE'S AN AGGREGATION

The origin of this song is not known. The good humor and drinking-song cadence have insured its popularity, however. "Crabtown-on-the-Bay" is Annapolis, home of the Naval Academy. "Graylegs" refer to the gray-clad cadets of yonder Plain, and the mule as their mascot. It is tradition at the Naval Academy that midshipmen were once scathingly denounced by an irate Congressman as "the spoiled and pampered pets of Uncle Sam."

THE GOAT IS OLD AND GNARLY

The goat, often referred to as "Bill", is the fighting mascot of the Naval Academy. One legend has it that the Naval Academy first adopted the goat as mascot as the midshipmen were walking up the steep hill to West Point to play the first Army-Navy football game in 1890, by "commandeering" a goat spotted outside a Non-Com's house at West Point. Official files, however, only list the fourth Army-Navy game in 1893 as the occasion for the traditional fighting leadership of our goat. This first goat was named "El Cid" (the chief) and was allegedly brought to the game by young officers from the Cruiser NEW YORK. The West Pointers were defeated 6-4 that day, and Annapolis feted El Cid along with its great football team.

NAVY VICTORY MARCH

This song rings out from the midshipmen marching to and from classes, marching to football games, and at the games themselves. The music was written about 1935 by Lieutenant W. R. Sima, Academy Band Leader. The words were written by Lieutenant Sima and Midshipmen Collins and Martin.

ETERNAL FATHER STRONG TO SAVE ..... **Chapel Choir**

Eternal Father Strong to Save was first written in 1867 by Reverend William Whiting, a clergyman of the Church of England, apparently following an harrowing journey in a terrible Mediterranean storm. It is often considered the Navy Hymn, and is popular in the Hymnals of other navies. The music is popularly known as "Melita" and is by John Bacchus Dykes. Since 1879 this moving prayer hymn has served as a never-to-be-forgotten musical close to Academy Chapel Services.







U. S. N. A. MUSIC GROUP

The United States Naval Academy Band is the oldest musical organization of the Navy in point of continuous service. Established in 1853 by Secretary of the Navy George Bancroft, "A Band of Music" consisting of thirteen men was organized and brought to Annapolis in order to provide music for the Brigade of Midshipmen. The mission of the band as set forth in the original authorization has remained basically unchanged to the present day.

The present complement of 85 musicians provides a variety of musical units for all Naval Academy performances. The marching band in its colorful, ceremonial uniforms leads the Brigade of Midshipmen in pre-game ceremonies at football games, provides musical salutes to visiting dignitaries, and performs at the weekly dress parades. The concert band provides music for the entertainment of the Brigade and visitors to the Naval Academy. Midshipmen and their "drags" dance to the music of Naval Academy dance bands.

The men of the U. S. N. A. band are musicians of the highest professional qualifications, and their versatility in performing every type of music is demonstrated daily in the many varied events at the Naval Academy.

The band's present leader, Lieutenant Max E. Corrick, USN, a native of Boone, Iowa, is the eleventh in a distinguished line of Naval Academy band leaders. He was assigned that position April 1, 1955. The band's assistant leader is Warrant Officer Karl E. Bowers, USN, a native of Freidensburg, Pennsylvania.

The Brigade of Midshipmen Drum and Bugle Corps was formed in 1913. Since that time they have furnished marching music for the Brigade on almost every occasion. In addition, the "Hell Cats", as they are popularly known, have performed as the feature half-time attraction at many football games. All members and the Corps Commander are midshipmen.

ANCHORS AWEIGH ..... **Band**

This stirring, renowned march-song is entirely a Naval Academy production. While some facts conflict, it appears that Lieutenant Charles A. Zimmerman, Bandmaster of the Naval Academy and Choir Director, who composed a march each year for the graduating class, first wrote this music in 1906 intending that it be used as the 1907 class march. Captain Alfred H. Miles, class of 1907, then midshipman leader of the Naval Academy Choir, wrote the first two verses in time for its use at the Army-Navy football game of 1906. It's "Sails-set-to-the-sky" theme then inspired the Navy team to its first triumph over Army in six long years. This alone, perhaps, could have established the immortal fame of this fighting song. Incidentally, hearsay has it that the head coach of our great rival and sister Academy once asserted covetously, "the only thing I would like from Crabtown is 'that song'." The song was dedicated to the class of 1907, and has attained world-wide favor. Midshipman R. Lovell, class of 1926, wrote the popular last verse in that year.

SEA MEDLEY ..... **Band**

The Band's Sea Medley is composed of three old favorite chanties which tell of the lore of the sea. Of unsure origin, these familiar chanties are in order: Nancy Lee; Blow the Man Down; and Sailing (often called the Sailing Song).

THE THUNDERER ..... **Drum and Bugle Corps**

This rendition is a classic Drum and Bugle Corps number without which no record on the Naval Academy would be complete. The "Hell Cats" play it regularly as they supply the Brigade's marching music at meal formations and parades. It was written in 1889 by John Phillip Sousa as the well-known band march. This Drum and Bugle Corps selection is from the march's principal theme.

HANDS ACROSS THE SEA ..... **Band**

John Philip Sousa was a Bandmaster of international reputation and the composer of many stirring marches. In 1980 he became Leader of the U. S. Marine Band and twelve years later organized the celebrated Sousa's Band which toured the world to the acclaim of thousands of music lovers. He composed "Hands Across the Sea" in 1899.

MARINE MEDLEY ..... **Band**

"Semper Fidelis", stirring march dedicated to the Marine Corps, has been combined with the "Marine Hymn", (Halls of Montezuma) in a musical salute to the U. S. Marine Corps, the Navy's own sister service.



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Harlie's Roots

TOTAL Party

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CALABASH

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Pelham Goddard

Charlie's Roots

SIDE A

① **Soca Tassa Festival**
Composed by:
Pelham Goddard/David Rudder
Vocals:
Adrian Philbert

② **Non-Stop Fete**
Composed by:
Pelham Goddard/Roger George
Vocals:
Roger George

③ **Out in the Street**
Composed by:
Pelham Goddard/David Rudder
Vocals:
Roger George/Adrian Philbert/ Albert Bushe/David Rudder
Soprano Sax:
Curtis Lewis

Music by: **Charlie's Roots**
Keyboards: **Pelham Goddard**
Bass: **Albert Bushe**
Trumpets: **Haydn Robin/Michael Lindsay**
Trombone: **Edward Elliott**
Sax: **Leopold Stevenson**
Guitar: **Wayne Bruno**
Steel Drum on Savannah Party: **Andy Narell**
Drums: **Vonrick Maynard**
Percussion: **Winston Mathew**
Background Vocals: **Albert Bushe/ Roger George/Adrian Philbert/Winston Mathew**
Arranger/Producer: **Pelham Goddard**
Drum Machine Programming & live tassa: **Pelham Goddard**
Many thanks to David Rudder, Andy Narell and Wayne Bruno for their help in making this beautiful album.
Recording & Mixing Engineer: **Eric Micheaud**
Executive Producers: **Pelham Goddard/ Peter Samuel/Ellis Chow Lin On**

ALBUM JACKET DESIGN:
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Recorded at **Coral Sounds Studio**
16 Milling Avenue,
Seq Lots Industrial Estate,
Port of Spain,
Republic of Trinidad & Tobago, W.I.
Phone: **1 (809) 623-7787**
Manager: **Ellis Chow Lin On**
3 Christina Court, Maraval,
Port of Spain,
Republic of Trinidad & Tobago, W.I.
Phone: **1 (809) 628-5747**
Fax: **1 (809) 628-1903**
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15 Sell Rd., Kingston 11
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Phone: **1 (809) 923-8520/9168**
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SIDE B

① **Winer Girl**
Composed by:
Pelham Goddard/Roger George
Vocals:
Roger George

② **Savannah Party**
Composed by:
Pelham Goddard/David Rudder
Vocals:
David Rudder

③ **Old Time Days** (Medley)
(R. Nappy Myers)
Steelband Music
(A. Roberts)
Gunslinger
(F. Slinger)
Maria
(Carlton Joseph)
Mr. Fox
Greenface Man
Shaver Man
Vocals:
Adrian Philbert

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TOTAL Party

THE NATION'S FAVOURITE FOOD STORE

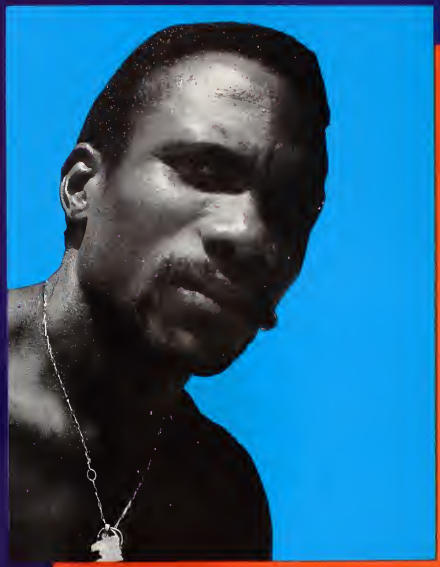
the many moods of TRINIDAD RIO



TRINIDAD RIO

1 SOCA GOING KILL SOMEBODY (Daniel Brown)
RUM AND COCA COLA (Rupert Grant-Invader)
OLDER WOMEN (Daniel Brown)

2 LOOK WHAT YOU DONE (Lenny Hadaway)
WAITING GAME (Daniel Brown)
SOCA SHANGO (D. Brown-D. Lereque-L. Hadaway)



Lead Vocal: Trinidad Rio (Daniel Brown)
Back Up Vocals: Wendy Harris, Odion "Skunky" Cyrus
Pianist: Winston Jones
Trumpets: Bentley James & Colin Graham (TPT/Flugel Horn)
Bass Trumpet: Simon Gunton
Arrangements: Lenny Hadaway
Brass Arrangements: Bentley James, Lenny Hadaway

Recorded At Nisbett Studios, 10 Amhurst Terrace, London E8
Overdubs & Mixing: The Greenwood Studio (London)
Engineered By Nick Greenwood & Lenny Hadaway
Mastering: Malcolm Davis
Produced By Lenny Hadaway For Flick Records Ltd.
Co-Produced By Trintown Records

Marketed By Flick Records, New Era Music Ltd.,
10 Amhurst Terrace, London E8, 2BT

Coordinator: Mick Cooper

Very Special Thanks To The Models: Lynn, Arlene & Debbra

Special Thanks To: Kelvin Brown For Brass Arrangements On Older Women;
Mick Cooper; Lenny Hadaway And Everyone Else Involved;
Richard Austin; John Marcellin.

Distribution:

JET STAR
78 Craven Park Road
London NW10
(01-961-5818)

TRINTOWN PRODUCTIONS
597 Miller Ave.
Brooklyn, N.Y. 11207
Tel. 718-348-8519

Distribution In Trinidad & Tobago

DONALD BROWNE
Voyager Mall
Frederick St. P.O.S. Trinidad
Tel. 627-3762

Cover Design By Errol Dopwell / Photography By Vernon Hutson

JOHN N. MARCELLIN
BOOKING AGENT
CALYPSO AND SOCA
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brian saunders
(it's about) time



I dunno, it seemed like a good idea at the time.

Thinking about some of the songs I've written over the past 25 years or so, they seemed to tell a story, they shared a common thread, and... well... why not? It's not like I had anything better to do. So I talked about it with some friends and nobody called me an idiot. So I talked about it with Johnny Sangster – also a friend, and a friend who has made some freakin' excellent records – and he didn't call me an idiot, either. Maybe making a record would not make me an idiot.

So we did it.

Johnny and I poked at the songs for a while. Some were new. Some date way back. Some were played in bands I was in, over the years. One dated way back *and* was played in bands I was in, over the years – "Stumble Around", written by my dear friend Josh Simon, who passed away ten years ago. They're songs about failings and mistakes, more often than not (the good thing about making the same mistakes, over and over again, is that the songs they inspire are always relevant), and they're songs about time – moments in time, time passing, time as a concept. One of them was flat-out called "(It's About) Time", and, as I considered it, that started to seem like the point: The record, in itself and in its making, it's about time...

It's about moments, singular and collected, passing and recalled. It's about days and years, sifting through the past, patterns repeating, fresh wounds and ancient history. It's about finality, mortality, endings and beginnings and the thread that unravels as we travel between them. A cynic hears myths in claims of musical catharsis, doubts right up 'til he's there, in the room, listening to the last note ring out.

Like I said, it seemed like a good idea at the time.











8 89211 61579 7

Side 1

Happier Times
Nothing At All
A Favor
A Broken Clock
Dearest

Side 2

Stumble Around
The Cradle Robber's Song
Another Day
(It's About) Time

Produced, Engineered, and Mixed by Johnny Sangster.

All songs written by Brian Saunders (Sounds Like Whoop, ASCAP), except "Stumble Around", by Joshua R. Simon.

Brian Saunders - Guitars, Vocals
Eric Eagle - Drums, Drum Programming
Keith Lowe - Electric and Upright Basses
Johnny Sangster - Guitars and Backing Vocals, Percussion
Daniel Walker - Electric and Acoustic Pianos, Organ, Clavinet, Mellotron

With – Barb Hunter (cello), Christopher Foerstel (viola), Kimberly Jill Harrenstein and Andrew D.B. Joslyn (violins), Hans Teuber (tenor sax), Stephen Moore (trombone), Steve Mostovoy (trumpet), and Scott Saunders (additional percussion).

Strings arranged by Barb Hunter.
Horns arranged by Hans Teuber.

Cover Art by Sarah Ryan.
Photographs by Anna Hoychuk.
Design by Shawn Wolfe.

Recorded at Avast! Recording and Crackle & Pop!
Strings and Horns recorded at Hall of Justice.
Mixed at Crackle & Pop!

Mastered by Ed Brooks at RFI Mastering, Seattle, WA.

With humblest gratitude to my family – Lydia, Frank, and Scott – and my friends, including (but not limited to) Lincoln Barr, Eric Holloway, Creston Lea, John Pizzarelli, Martin Pizzarelli, Diane Nelson, Craig Schneider, Rick Cranford, Bruce Freisinger, Andy, Steve Andersen, and Jack Anderson, plus all the folks who feed me, body and soul, at Delancey and Essex, Little Uncle, Lark, Brimmer & Healtap, and Manu's Bodega...

For Josh and my Bug.

SOUNDS LIKE Whoop

Info: www.soundslikewhoop.com

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Side 1

HAPPIER TIMES

words & music by brian k. saunders

just a feeling
staring at the ceiling
count the good times on my fingers
while the feeling lingers

just a moment
a subtle movement
if i knew it was my only
would i be so lonely?

just a notion
a sweet emotion
if i said i love you, baby
would it change things? maybe

and you just smile your crooked smile
and whatever it is is okay
for a little while

just an old man
nobody's old man
measure loneliness in decades
while the memory fades
of happier times

just a feeling
staring at the ceiling
count the good times on my fingers
while the feeling lingers

and you just smile your crooked smile
and whatever it is is okay
for a little while

brian saunders - electric guitar, vocals
eric eagle - drums, drum programming
keith lowe - electric bass
johnny sangster - vocals, percussion
daniel walker - mellotron, clavinet

NOTHING AT ALL

words & music by brian k. saunders

if anyone can tell me, tell me what
what's going on in my head
it's got to be her
only she always knows what I'm thinking
she can tell me what's wrong
i'll tell you what's wrong

everything and nothing at all

it's funny, strange, uncanny, uncanny how
how it's nobody's fault, it's never her fault
it's the time, it's the place, it's the season,
it's the phase of the moon
the time of the month

it's everything and nothing at all

if only when she told me, told me what
what she meant to imply
what i'm meant to infer
were her thoughts and her words
her intentions?
what did she mean?
whatever she said

she said everything and nothing at all

brian saunders - electric guitar, acoustic guitar, vocals
eric eagle - drums
keith lowe - electric bass
daniel walker - wurlitzer electric piano, hammond organ
johnny sangster - percussion

A FAVOR

words & music by brian k. saunders
strings arranged by barb hunter

do me a favor
please don't talk to me again
i've wasted too much time waiting by the phone
and i still love you now and then

out of sight, out of mind
out of sight, out of mind

do me a favor
please don't pass me on the street
i see you walking by, avoiding my eyes
what do you see in the concrete?

out of sight, out of mind
out of sight, out of mind
i don't miss you, but i can't forget you
out of sight, out of mind

do me a favor
please don't think of me that way
don't close your eyes and think,
"if only you were here..."
if only you would go away

out of sight, out of mind
out of sight, out of mind
i don't miss you, but i can't forget you
out of sight, out of mind

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - upright bass
johnny sangster - percussion
scott saunders - percussion
daniel walker - rhodes electric piano
barb hunter - cello
christopher foerstel - viola
kimberly jill harrenstein - violin
andrew d.b. joslyn - violin

A BROKEN CLOCK

words & music by brian k. saunders

i might be wrong
a thousand times but now and then
it's been so long
i figure this time might be when

i close my eyes
and tell myself it's meant to be
it's not unwise
this one's the one who's meant for me

all this time
and all the ones i could not see
as someone mine
even a broken clock can be right, why not me?

i sat alone
she sang a song i could not hear
if i had known
too far apart to miss so near

i spin the hands
wind the spring and cross my heart
she understands
now is not the time to start

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - bass
johnny sangster - acoustic guitar, electric 12-string guitar, vocals, percussion
scott saunders - percussion
daniel walker - wurlitzer electric piano

DEAREST

words and music by brian k. saunders

my dearest, my dear
thinking about you
knowing what may be
not knowing at all
missing you more
than i probably should
wasted days without you
i'm just killing time
until i see you again

my dearest, my dear
so it's come to this
i'm staring at the phone
wishing it would ring
wanting to call
knowing you won't
writing letters i won't send
singing songs that you won't hear

my dearest, my dear
it's snowing again
i know you love it
i love it, too
i hear your laughter
and i smell your skin
your smile might catch my breath
fill my eyes with stars

wasted days without you
i'm just killing time

brian saunders - acoustic guitar, electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
johnny sangster - electric guitar, percussion
daniel walker - hammond organ

Side 2

STUMBLE AROUND

words and music by joshua r. simon
(reprinted with permission)

hey
feel too good to leave here tonight
there's noise and light
made up a drink
call it "kitchen sink"
why put up a fight?

party ho!
the midnighters burn down the town
where will they go?
you won't need memories
depression's around the corner
so is the bar

stumble around, stumble around
more freedom now

peek-a-boo sun
and shadows that fade with the stars
sleep 'til one
as riverside fills up with cars
a good life is led
in somebody's head
never letting them know

truth never told
about that hands that hold
and freedom
freedom to fall like the rain from the sky
under the gun
conveniently sane
no one to blame

stumble around, stumble around
more freedom now
tumbling down, tumbling down
more freedom now
more freedom
more freedom to stumble around

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - upright bass
daniel walker - acoustic piano, hammond organ

THE CRADLE ROBBER'S SONG

words & music by brian k. saunders
horns arranged by hans teuber

she's fresh as a daisy
i'm grizzled and grey
she drove me half-crazy
and i drove her away
the details are hazy
but you know what they say
you can't teach an old dog new tricks
she's half my age, plus six

she's precious as roses
her smiles amaze
i'm striking poses
my heart betrays
what everyone knows is
i've seen better days
and still the clock ticks
she's half my age, plus six

she says she's no flower
but i disagree
so sweet and so sour
she stings like a bee
i wish i knew how her
sting got in me
sometimes you're stuck with what sticks
she's half my age

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
johnny sangster - electric guitar
daniel walker - acoustic piano, hammond organ
hans teuber - saxophone
stephen moore - trombone
steve moskowy - trumpet

ANOTHER DAY

words & music by brian k. saunders

another day when it might rain
another chance to say, "told you so"
another day when it might rain
another chance to say i told you so

but i'm getting better
the bitter's gone, i threw it away
yeah, i'm getting better
i find a way to get up every day

another day when it might rain
another chance to say, "told you so"
another day when it might rain
another chance to say i told you so

but i'm never lonely
my lovely friends keep the lonely away
yeah, i'm never lonely
i find a way to think so every day

another day when it might rain
another chance to say, "told you so"
another day when it might rain
another chance to say i told you so

brian saunders - electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
johnny sangster - electric guitar, percussion
daniel walker - wurlitzer electric piano, hammond organ

(IT'S ABOUT) TIME

words & music by brian k. saunders

seems
it's seemingly so
it's about time
she is letting me go
it's about time

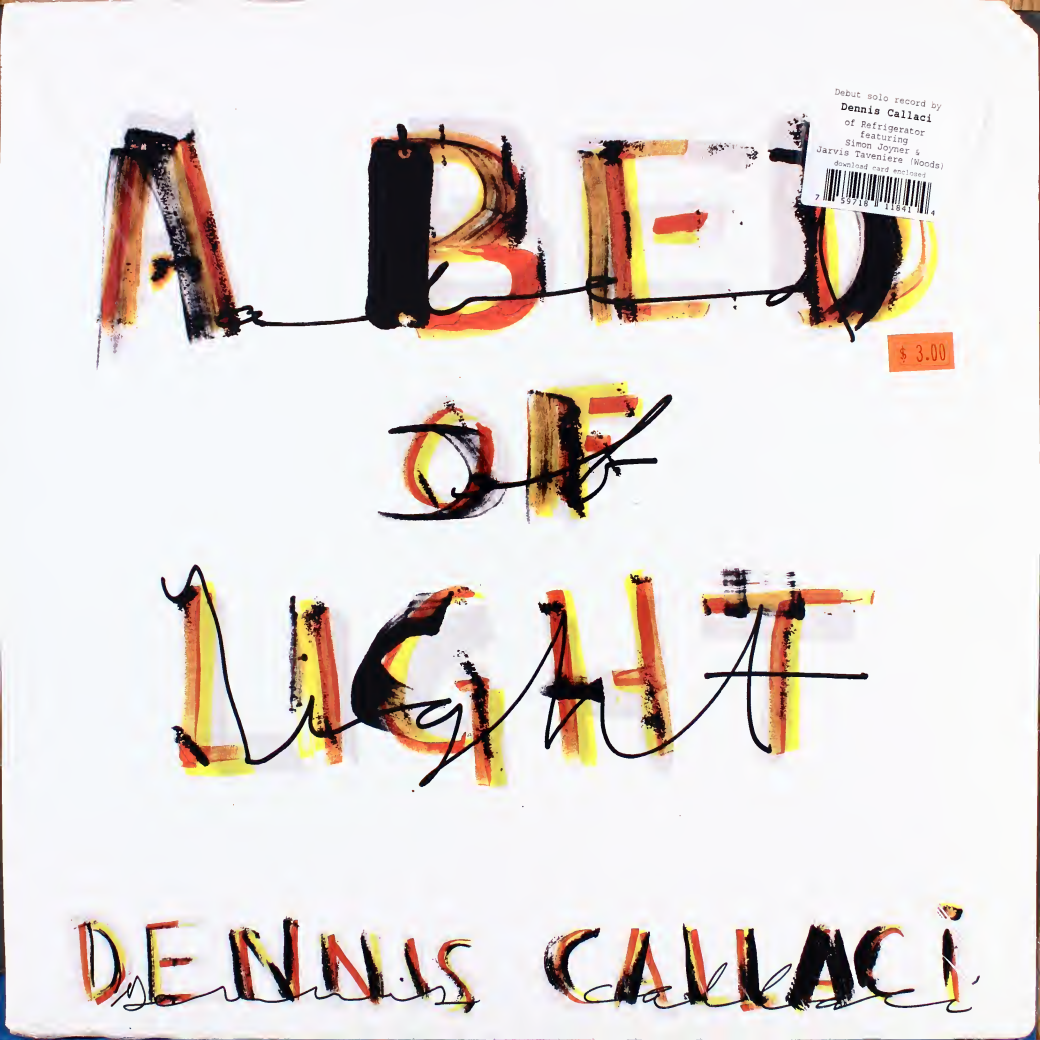
every now and then
she comes around again
it's how i know that it's time

seems
it's seemingly so
it's about time
she is letting me know
it's about time

brian saunders - acoustic guitar, electric guitar, vocals
eric eagle - drums
keith lowe - electric bass
daniel walker - wurlitzer electric piano, hammond organ, mellotron

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SOUNDS LIKE Whoop


Debut solo record by
Dennis Callaci
of Refrigerator
featuring
Simon Joyner &
Jarvis Taveniere (Woods)
download card enclosed
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A BED
OF
LIGHT
DENNIS CALLACI

THERESA RUSSELL

Birthday Poems

S.O.S.

Keychain Trophy

Unlanding

Arc of a Diver

Faultline

Houdini

In Wait

SHRIMPER PO BOX 1837 UPLAND, CA 91785

MANUFACTURED BY REVOLVER USA

Theresa Russell

Dennis Callaci: Vocals, Acoustic Guitar
Jarvis Taveniere: Bass, Drums, Electric Guitar
Megan Siebe: Cello, Viola, Violin
Mike Friedman: Organ
Simon Joyner: Percussion

Birthday Poems

Dennis Callaci: Vocals, Guitar
Jarvis Taveniere: Drums/Percussion
Megan Siebe: Bass Guitar, Cello, Viola, Violin
Mike Friedman: Organ
Simon Joyner: Piano

S.O.S.

Dennis Callaci: Vocals, Acoustic Guitar
Jarvis Taveniere: Drums
Megan Siebe: Bass Guitar, Violin
Mike Friedman: Pedal Steel Guitar, Organ
L. Eugene Methe: Wurlitzer Piano, Backing Vocals
Simon Joyner: Backing Vocals

Keychain Trophy

Dennis Callaci: Vocals, Acoustic Guitar
Megan Siebe: Cello, Violin, Percussion
Chris Deden: Drums
L. Eugene Methe: Wurlitzer Piano
Mike Friedman: Pedal Steel Guitar

Unlanding

Dennis Callaci: Vocals, Acoustic Guitar
Jarvis Taveniere: Bass, Drums
Simon Joyner: Backing Vocals, Hand Claps, Percussion
David Nance: Electric Guitar
Mike Friedman: Hand Claps, Percussion
L. Eugene Methe: Organ

Arc of a Diver

Dennis Callaci, Vocals, Keyboards, Drum Machine Programming
Megan Siebe: Bass Guitar, Cello, Violin
Chris Deden: Drums
Simon Joyner: Piano

Faultline

Dennis Callaci: Vocals, Electric Guitar
Jarvis Taveniere: Auto Harp
Chris Deden: Drums
Megan Siebe: Cello
L. Eugene Methe: Piano
David Nance: Electric Guitar, Saxophone

Houdini

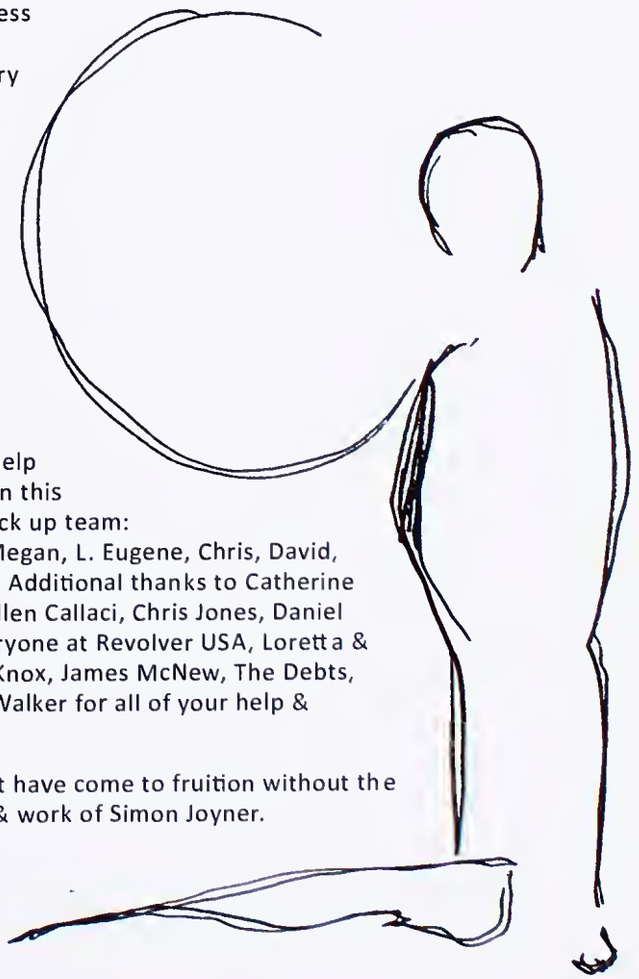
Dennis Callaci: Vocals, Acoustic Guitar
Megan Siebe: Percussion, Backing Vocals
Simon Joyner: Electric Guitar, Backing Vocals
Noah Sterba: Bass Guitar
Mike Marasco: Drums
Kevin Morby: Backing Vocals
David Nance: Electric Guitar

In Wait

Dennis Callaci: Vocals, Acoustic Guitar
Chris Deden: Drums
Megan Siebe: Bass Guitar, Cello, Backing Vocals
Mike Friedman: Pedal Steel Guitar, Organ, Backing Vocals
Simon Joyner: Percussion, Amplifier Shakes, Backing Vocals
L. Eugene Methe: Piano

All songs recorded July 10th & 11th, 2012 in the Callaci dining room in Claremont by Jarvis Taveniere except for "Keychain Trophy", "Arc of a Diver" & "In Wait" recorded live to one track by Dennis Callaci in the Spring of 2015.

All songs feature excess instruments/recordings that were taped February & March of 2016 recorded by Mike Friedman & Simon Joyner. Mixed by Mike Friedman & Simon Joyner. All songs, cover art & liner notes, D. Callaci. Cover layout Mark Givens. Mastered by John Golden at John Golden Mastering.



Thank you for your help in recording & playing on this record to my favorite pick up team: Simon, Mike F., Jarvis, Megan, L. Eugene, Chris, David, Noah, Mike M, & Kevin. Additional thanks to Catherine Guffey, Rael, Henry & Allen Callaci, Chris Jones, Daniel Brodo, Gary Held & everyone at Revolver USA, Loretta & Harmonie James, Chris Knox, James McNew, The Debts, Mark Givens & Nathan Walker for all of your help & inspiration.

This record would not have come to fruition without the unending championing & work of Simon Joyner.

2016

A Bed Of Light

There are always unusual requests. An artist that brings his tattered bench to every performance, the rubbing of hands on a tree stump for luck, the insistence that no red gels be put on any of the stage lights. We had acquiesced to nearly every last one, in our home, every asterisk, every time. Sometimes the far & away went unnoticed, untouched except by the sycophantic entourage, or worse yet, left like a still painting whose only redemption was that, were it food, it could go home with the interns or the pages. Is that what all of this work we were doing was for? Show. Just for show. The lead up to the Sunday performance was no odder than others we had fielded over the last few decades. There was an insistence that the piano be lifted ninety degrees such that the keys would be five foot four inches from the mouth of the stage. A Rube Goldberg device of I-beams dressed in sashes where the metal met the Steinway was to be built on spec by our in-house designers so as to not damage the piano. This was months after the house had been sold out and the contracts had been triplicate signed. Didn't we already have a deal? Sure, but no deal is sealed. Sickness can be feigned, there was that kid whose stomach was supposedly pumped of pop rocks & jewelry, nearly his entire savings was walled within him. Upper intestinal blockage, Crohn's disease, abdominal trauma; a feat so great that it is still not to be believed even all these years later. You going to do it, the accountant purrs? You do this, then what won't you do? This was no stranger than anything else that we had agreed upon for the sake of a performance. You recall that magician missing a midriff? wasted in the parking lot spitting up cough syrup & night train? Was fine come show time, was fine.

The piano, in the jaws of a drywall-less shark, up there on our stage awaits. A microphone resting in the cup of a six foot one inch stand, boomless, straight. The base of the piano on one of those dreadful Crosby, Stills & Nash nylon knock off Persian rugs. It was all we had, there were no directives in writing for a particular rug. This going to be some Nigel Kennedy bullshit firework display to make up for the lack of inspiration? Anyone can get a haircut, slap on a wallet, burn through six lovers in a day. Who do we have today? Someone better than Caruso, or Lenya or an orchestrated twelve piece alluvial plane landing nightly with stomach rotted worms, stillborn kidney shaped coughs in a kleenexed trash tin, it's gotta be as good from near as faraway. Better that than some blue plate blank Marsalis or Kennedy honored George Thorogood Marshall Plan estate sale. I had been a water boy; my kids had been gofers, my family & friends fetchers of non-necessity for years. None of this fazed any of us. Not the 10 year old or his sixteen year old niece, not the nun or twenty one year old soundman we got on the cheap, not the librarian nor the Libra photographer that kept our poster boxes dated up to now. Go on ahead; I always give up my seat. Show me what you can do. Show me what you can do.

Up she goes, dream, come, dream, come, come, dream, dream come, come. She tears in with a B flat into a C major. At first, just the pounding, attack of the strings. Excited, they are making the other keys sound, the ones that have yet to be hit. A chorus of approval from the high E when the low E sounds. You could close your eyes then, you should have—you can see it better with your ears. Gates up & open? From the first dozen or so rows you soon, then from afar easily, could see bits of fingernails flying in the mothen spotlight. I thought guitarists and pianists kept their fingernails cut close to the quick then, I had never seen opaque fingernails a few inches long on the ivory. More flecks of dendris in the nightclub limes, was it dirt carved off the keys, a trick then like water on a snare, glitter on a tom? Entire keys were carved from the instrument, digging in deep to the lower intestines, the mid-range down to the knee of the bass. Tendons pulled from a wax encasing. Little half dead wasps crawling in the air, stilled soon upon landing, unwinding. lifted, lifted, becoming, lifted until nothing was landing no more. Call off tomorrow, the bailiff screams. No need for any more exhibits or excuses or rings of keys. A bed of light, I have been blessed with this eve. The pianist steals a bow, then goes back to work cutting the last of the teeth from the jaw of the grand. A backpack and a spiral notebook. A thumbnail set list on a napkin. When I leave, you can claim these as souvenirs. This is what I am paid for so handsomely.

DS-847

Barbara Carroll



"At The Piano"

Barbara Carroll

"At The Piano"

Side One

1. **Dream Dancing** 7:41
   (Cole Porter; Chappell & Co./ASCAP)

   A relatively obscure Porter song from the musical "YOU'LL NEVER GET RICH".

2. **Emily** 7:27
   (J. Mandel/J. Mercer; Miller Music/ASCAP)

   One of those haunting Johnny Mandel ballads. From the film "THE AMERICANIZATION OF EMILY".

3. **Soon It's Gonna Rain** 4:16
   (H. Schmidt/Tom Jones; Chappell & Co./ASCAP)

   From "THE FANTASTIKS". Often performed as a ballad, I played it more up-tempo in this version.

4. **A Child Is Born** 5:20
   (Jones-Wilder; D'Accord Music, Inc./ASCAP)

   A beautiful waltz composed by trumpeter Thad Jones, to which Alec Wilder later added touching lyrics.

Side Two

1. **What Time Is It** 7:35
   (Barbara Carroll; Barcol Music/ASCAP)

   An original composition which is an exploration of the blues played in different time signatures — 5/4 time, 3/4 time, and the more traditional 4/4 time. Changing times, and changing moods — hence, the title!

2. **My Song** 8:16
   (Keith Jarrett; Cavelight Music/BMI/AMRA)

   A lovely tune composed by the gifted contemporary pianist.

3. **A Gal In Calico** 3:25
   (Schwartz/Robin; Warner Bros./BMI)

   This is a kind of 1940's big band tune from a film entitled "THE TIME, THE PLACE AND THE GIRL".

4. **A Little Warm** 5:27
   (Barbara Carroll; Barcol Music/ASCAP)

   This composition was intended to create a nostalgic and tender feeling. Because of it's reflective mood and fade-away ending, it seemed appropriate as the final selection on the album...

When a jazz pianist is accustomed to accompaniment from other instruments, playing solo piano can be living dangerously!

Suddenly there is no sympathetic bassist to provide a velvet cushion on which to float — no dynamic drummer to play the perfect offbeat accent at the unexpected but appropriate moment — no inspired guitarist to spur one on to flights of fancy. There you are -- all alone -- soloist and rhythm section combined!

So — since it is risky — and difficult — why is it appealing to the performer?

Because the possibilities are infinite and exciting. Because of the fact that there are no other musicians to be considered, there is unlimited freedom to explore the instrument — to "get into" the piano to a greater degree. And that's what I've attempted to do with this collection of songs.

This is my fifteenth album, and my first as a soloist. Recording these tunes was great fun for me — but then, it usually is fun when I am where I really love to be — *"at the piano"*...

Thanks to Bert for his constant help, invaluable advice and continuous encouragement...

Barbara Carroll

Recorded at Columbia Studios, 30th St. N.Y.C.
April 14, 15, 16 & 17, 1980
Engineer — Frank Laico
Mastering Engineer — Dave Ellsworth--KM Records
Editing — Art Tendy
Producer — Barbara Carroll
AN ALBERT MARX PRODUCTION
Album Design — Lenora Hennessy--KM Records
Cover Photo — Jack Mitchell
Management — Bert Block, Ridgefield, CT.
Barbara Carroll is an artist "in residence" at
Bemelman's Bar, Hotel Carlyle, New York, N.Y.
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STEREO
CS 8705

STEREO
"360 SOUND"

MONAURAL—CL 1905
COLUMBIA
VOLUME I

TONY BENNETT
AT CARNEGIE HALL

with Ralph Sharon and His Orchestra

RECORDED LIVE

JUNE 9, 1962



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STEREO "360 SOUND"

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The reduction of the original multi-track tape to the final master tape is performed on editing consoles hand-loaded by Columbia's engineering staff to accommodate any number of channels. The transfer of master tape to master lacquer is made via a Westrex or Ortofon cutter installed on a Scully lathe equipped with automatic variable pitch and electronic depth controls. Before production is begun, a master pressing is compared to the final tape (A-B checked). It is only after the recording has passed this critical test that Columbia's engineers give the final approval for manufacture, secure in the knowledge that each Stereo *"360 SOUND"* disc will have the same full-bodied, multi-dimensional sound as that originally recorded in the studio.

Produced by
Ernie Altschuler

TONY BENNETT AT CARNEGIE HALL
Recorded Live June 9, 1962
With Ralph Sharon and His Orchestra

COLUMBIA

Stereo—CS 8705
Monaural—CL 1905

VOLUME I

- LULLABY OF BROADWAY
- JUST IN TIME
- ALL THE THINGS YOU ARE
- STRANGER IN PARADISE
- LOVE IS HERE TO STAY
- CLIMB EV'RY MOUNTAIN
- OL' MAN RIVER
- IT AMAZES ME
- FIREFLY
- I Left My Heart IN SAN FRANCISCO
- HOW ABOUT YOU
- APRIL IN PARIS
- SOLITUDE
- I'M JUST A LUCKY SO AND SO



Tony listens to the record playback with Columbia Records Producer, Ernie Altschuler.



Bongo and conga drummer, Candido, gets the beat from Tony.



Conductor, Ralph Sharon, in rehearsal.



Tony chats backstage with Columbia Records engineers.







Three flashes of the Bennett personality captured during this concert.

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

VOLUME I

SIDE I	LULLABY OF BROADWAY—M. Witmark & Sons (ASCAP)	2:05
	JUST IN TIME—Stratford Music Corp. (ASCAP)	4:07
	ALL THE THINGS YOU ARE—T. B. Harms Co. (ASCAP)	4:07
	STRANGER IN PARADISE—Frank Music Corp. (ASCAP)	3:00
	LOVE IS HERE TO STAY—Chappell & Co., Inc. (ASCAP)	2:57
	CLIMB EV'RY MOUNTAIN—Williamson Music, Inc. (ASCAP)	3:06
	OL' MAN RIVER—T. B. Harms Co. (ASCAP)	2:36
		16:49
SIDE II	IT AMAZES ME—E. H. Morris & Co., Inc. (ASCAP)	2:01
	FIREFLY—E. H. Morris & Co., Inc. (ASCAP)	1:59
	I LEFT MY HEART IN SAN FRANCISCO—General Music Pub. Co., Inc. (ASCAP)	4:37
	HOW ABOUT YOU—Leo Feist, Inc. (ASCAP)	1:00
	APRIL IN PARIS—Harms, Inc. (ASCAP)	2:11
	SOLITUDE—American Academy of Music, Inc. (ASCAP)	3:31
	I'M JUST A LUCKY SO AND SO—Paramount Music Corp. (ASCAP)	2:18
		16:37

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SP 403

Sears

The Romantic Moods of Gordon Jenkins



Yours The Lamp is Low Time Was For The Want Of A Star Arrivederci Roma
My Silent Love Drifting & Dreaming To Each His Own Does Your Heart Beat For Me? My Reverie

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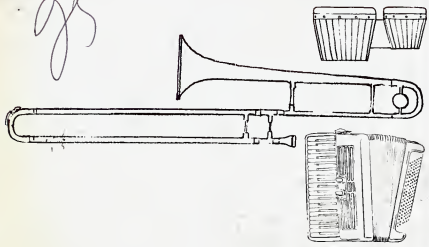
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Gordon Jenkins





SIDE 1

YOURS (E. B. Marks)	3:04
THE LAMP IS LOW (Robbins Music)	2:46
TIME WAS (Peer International)	2:44
FOR THE WANT OF A STAR (E. B. Marks)	2:36
ARRIVEDERCI ROMA (Reg. Connelly)	3:18

SIDE 2

MY SILENT LOVE (Famous Music)	3:22
DRIFTING & DREAMING (E. H. Morris)	3:12
TO EACH HIS OWN (Paramount)	2:36
DOES YOUR HEART BEAT FOR ME? (Mills Music)	2:47
MY REVERIE (Robbins Music)	2:46

Gordon Jenkins has added a new dimension to the world of music on records. As composer, conductor and arranger, Jenkins has aimed to bring all the possibilities of symphonic richness to his interpretations of popular music.

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Jenkins has travelled a fascinating route from being a ukelele strummer in a St. Louis speakeasy during the 1920s to becoming one of the top maestroes on the contemporary music scene. Born in Webster Groves, a small town in Missouri, Jenkins first began playing the uke in high school. Soon after he won a vaudeville contest conducted by Cliff Edwards (known as "Ukelele" Ike) and that convinced him to dedicate his life to music.

Jenkins quickly demonstrated his talent for learning almost any instrument he picked up. He played organ, piano and accordion professionally during his early years. Jenkins, however, made his early reputation as an arranger for numerous top bands, including Paul Whiteman, Isham Jones, Benny Goodman and Vincent Lopez. Jenkins, perhaps, is best known for his composition, "Manhattan Tower," a tone poem to New York. In this album, Jenkins has woven the same kind of musical spell around some superlative melodies. Here is the Jenkins sound at its most magical.

HERMAN SCHOENFELD
Music Editor of Variety

(Printed in U.S.A.) G A

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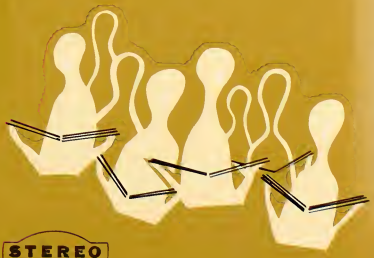


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SHEILA SMITH and EVELYN SIMPSON
Assistant Directors

CLAYTON WHITE
Music Director and Conductor



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Victoria Huggins	Peter Maggitti	Ernestine Cox	George Fisher
Aleah Hyman	Marlon Robinson	Carolyn Harmon	Ezra Hampton
Carolyn Little	Frank Wells	Jacquelyn Johnson	Darryl Holmes
Hermyonne Lester	Timothy Wilson	LeTretta Jones	Marc Jenkins
Willie Mae Ross		Olinia Palmer	Osyande Kalitiv
Deborah Weaks		Virginia Smith	Alexander Philmore

Evelyn Simpson, *Piano*
Richard Tate, *Bass Guitar*
Fred Berman, *Drums*
Clayton White — *Music Director and Conductor*
Site recording by John Lynch
Remix and mastering engineer, Michael Rogalski
Photography by Victor Fried
Produced by Clayton White

For Information Contact:

COMMUNITY COLLEGE SINGERS
Community College of Philadelphia
34 South 11th Street
Philadelphia, Pennsylvania 19107
(215) 972-7340

Side A

1. CORNER OF THE SKY (From Pippin) — arranged by Clayton White
   Virginia Smith, soloist
2. WALK HIM UP (From Purlie) — arranged by Clayton White
   Ernestine Cox, soloist
3. A PORTRAIT OF DUKE ELLINGTON — arranged by John Cacavas
   SOPHISTICATED LADY
   SATIN DOLL (Timothy Wilson, soloist)
   MOOD INDIGO
   SOLITUDE
   IT DON'T MEAN A THING (Osyande Kalitiv, soloist)

Side B

1. JOY IN THE MORNING — Edwin Hawkins
   Vicky Huggins and Patricia Hall, soloists
2. GOOD AND FAITHFUL SERVANT — arranged by Joy Simpson
   Frank Wells and Patricia Hall, soloists
3. I'M COMING HOME LORD — Andrae Crouch
   Marlon Robinson, soloist
4. WATCH YE THEREFORE — arranged by Joy Simpson
   Gregory Hopkins, soloist

Design and Typography by Recorded Publications, Camden, N.J. 08105



Hank Crawford

TENEMOS ALGO BUENO

TENEMOS ALGO BUENO
IMAGINACION
BAJA A LA TIERRA
CANCION DE NAVIDAD
SOLO NUEVAMENTE (NATURALMENTE)
NO SE
SOY UN TIPO DE SUERTE
UN PAIS DE MARAVILLA INVERNAL
UNA PEQUEÑA LAGRIMA
ARREGLOS Y DIRECCION
DON SEBESKY Y BOB JAMES

PARNASE RECORDS
PNE. 10010
ESTEREO MONO

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MONO ESTEREO

HANK CRAWFORD

"TENEMOS ALGO BUENO"

LADO 1

1. **TENEMOS ALGO BUENO**
   (We got a good thing going) (6:00)
2. **IMAGINACION**
   (Imagination) (3:15)
3. **BAJA A LA TIERRA**
   (Down to earth) (3:25)
4. **CANCION DE NAVIDAD**
   (The christmas song) (3:38)
5. **SOLO NUEVAMENTE (NATURALMENTE)**
   (Alone again - naturally) (3:30)

LADO 2

1. **NO SE**
   (I don't know) (4:20)
2. **SOY UN TIPO DE SUERTE**
   (I'm just a lucky so and so) (6:55)
3. **UN PAIS DE MARAVILLA INVERNAL**
   (Winter wonderland) (3:35)
4. **UNA PEQUEÑA LAGRIMA**
   (A little tear) (3:33)

SAXOFON ALTO: HANK CRAWFORD.

BATERIA: BERNARD PURDIE.

BAJO: RON CARTER - GORDON EDWARDS (en "Tenemos algo bueno" y "No sé").

GUITARRA: GEORGE BENSON - CORNELL DUPREE (En "Un pais de maravilla invernal" "Canción de navidad" y "Solo nuevamente").

ORGANO Y PIANO ELECTRICO: RICHARD TEE.

PIANO ELECTRICO: BOB JAMES (En "Un pais de maravilla invernal", "Canción de navidad" y "Solo nuevamente").

VIBES-CAMPANILLAS: PHIL KRAUS.

PANDERETA: ART JENKIS.

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LADO 1

1. **AYER Y HOY ENAMORADO** *(canción)** 4.19
2. **AMIGO DIBUJO** *(canción)** 3.12
3. **BATALLAS SOBRE MI** *(canción)*** 3.05
4. **PALOMAS POR LA VIDA** *(canción)** 5.01
5. **CARTA Y SUERTE DE TENER A GUNILA** *(canción)** 4.38

LADO 2

1. **PARA BARBARA** *(canción)* 4.18
2. **VIDA** *(canción)*** 4.26
3. **CUANDO EN TU AFAN DE AMANECER** *(canción)* 3.02
4. **SOLO ARCO IRIS** *(canción)** 4.25
5. **DE CUALQUIER MODO** *(canción)** 4.03

Santiago Feliú

Arreglos:
** Oriente López*
*** Pablo Menéndez*

Dirección musical: Oriente López

Productor: Nelson Vila

Técnico de grabación: Jerzy Belc

Diseño gráfica: Daniel Cortondo

Coordinación gráfica: Juan C. Orel

A Santiago Feliú, o "Santi", casi lo hemos visto crecer, como persona y como trovador. Antes de conocerlo en esta faceta, sabíamos de sus primeras andanzas por las calles de Vicente, su hermano mayor y también trovador. Pero debemos confesarlo: en una de esas "descargas troveras" de gente joven —donde Santiago era sin duda el más joven, y el más chiquito, pulgarcito, de todos— se produjo. Aunque el mismo quehacer artístico me ha hecho coincidir con Santiago en innumerables ocasiones, me sobran aún varios dedos de las manos para contar los años que hace de esto, y por eso quiero rescatar aquella grata impresión de entre otras muchas. Aquel día le escuchamos, casi de estreno, "Batallas sobre mí", entre otras canciones que él había compuesto con anterioridad a ésta y otras inmediatamente después. Nos dimos cuenta de que "Santi" había crecido, de que había iniciado una verdadera batalla interior buscando su propio perfil creativo y de que esa "Batallas ..." particularmente, marcaba un hito importante en su vida, con su modo de asumir la canción y la guitarra. Aunque, o decir verdad, ya desde que tomo por primera vez una guitarra en sus manos lo hizo de una manera más que peculiar ...

Sucede a veces que los fotógrafos o los diseñadores cometen el error de imprimir al revés el negativo de una fotografía. Pero, ¡no! Es el derecho, y el resultado es que contemplamos un guitarrista supuestamente zurdo. Pero Abí y Sabatino no se equivocaron. Es el señor Santiago loco "o la zurda" ... ¡por partido doble! El coloca la guitarra para tocar con su mano izquierda. Y quiere tomar las notas y acordes sobre el diapasón con su mano derecha, ¡pero no le cambia el orden a las cuerdas, las deja "o izquierdas"! Así le quedan las bajos "abajo" y los agudos "arriba".

He visto antes a algún otro guitarrista zurdo tocar *así*, pero en lo que alcanza mi experiencia, ninguno que lo hiciera *así de bien*, llenando tanto el espectro de posibilidades del instrumento y, claro, con una técnica que ha tenido que invertirse al revés.

La primera impresión suele dejar atónito o todo el que pueda entender un poco lo que es tocar, precisamente, *entre manos*. Este "arma de *guitarreor* genera algunos timbres especiales y un "sentimiento" armónica propios que han marcado la creación de Santiago y que él ha ido desarrollando en sus composiciones posteriores. En éste, su primer LP, esto puede palparse significativamente. Pero hay más, están presentes las distintas fuentes que han alimentado su manantial creativo: la música renacentista europea, raíces comunes o distintas culturas latinoamericanas, sanas influencias de sus "antepasados" de la nueva trova cubana, algo de *rock* sinfónico, algo de *country music*, y algo de rítmica quebrada e improvisación melódica que él ha ido encontrando por diferentes caminos. Los acertados orquestaciones de Oriente López y de Pablo Menéndez, así como las pertinentes ideados por el propio Santiago, contribuyen a resaltar estas aportes de su "música".

Aquí está felizmente plasmado el mundo de Santiago, con sus "amigos que dibujan soles", con amores de estos y otros tiempos, con sus fantasías, ansiedades y decisiones, con sus urgencias de justicia y belleza "para todos". Sobre la canción hay a veces mucho que cantar, pero siempre será más lo que hay que cantar. Para eso está aquí la voz fresca y sonora de Santiago Feliú —de este nuevo "Santi" que hemos visto crecer como gente y crecerse como trovador—, en estas canciones donde nos muestra su sensible descubrimiento de la *vida*, donde le rinde un homenaje íntimo y colectivo a la *vida*, y donde hace, de esta manera, una hermosa y convincente defensa de la vida.

Joel Nicola

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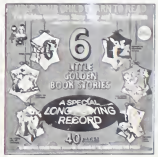
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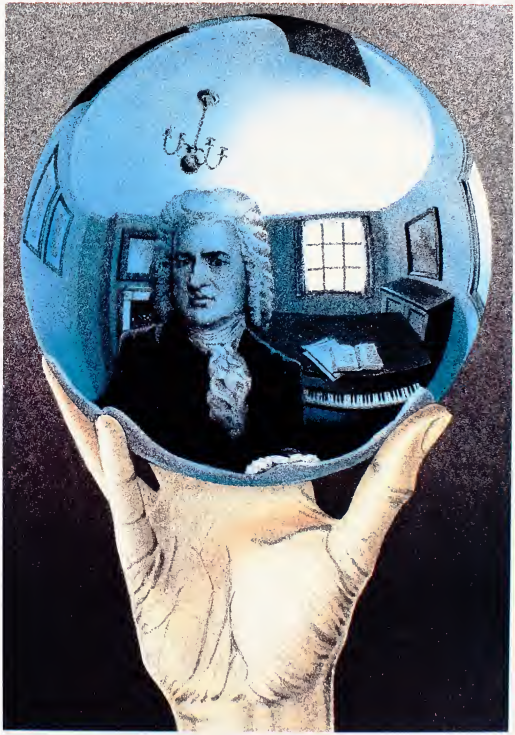
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André Arpino – *Percussion*



Vincent Charbonnier – *Bass*

SIDE ONE
CONCERTO IN F MINOR
– *Allegro*
– *Largo*
– *Presto*
PASSACAGLIA IN C MINOR
PARTITA IN E MAJOR

SIDE TWO
PASTORALE IN C MINOR
VIVACE *(from Concerto in C minor BWV 1062)*
GAVOTTE IN B MINOR
MINUET IN G MAJOR

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J.S. Bach – arrangements and production by J. Loussier
Sound Engineer: Patrice Quef assisted by Joelle Bauer and Claude Le Louarn
Digitally recorded at: STUDIO PLUS 30, PARIS
Published by Soupirs
Personal Manager to Jacques Loussier: Caroline Shott, Alma Music
Sleeve Design & Artwork by The Artifex Studio

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Pat On The Back Is:

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guitar voice words

ALEC
drums

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alto and tenor saxophone

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HAERYUNG SHIN ■ BACK UP VOCALS ON A GOOD LIFE
WILLIAM GARRETT ■ TUSK STROKING

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APPRECIATION:
MR. JAHN FOR THE SUPPORT FROM THE START
ROBERT FRIPP FOR THE TEACHING AND TUNING
AND OEDIPUS FOR MAKING US STOP AND THINK

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GEORGE BENSON

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DAME LA NOCHE

AMOR POR AMOR * FUERA DE BROADWAY * EL ANIMO DE MOODY * DAME LA NOCHE
QUE TIENES EN MENTE * DINORAH, DINORAH * DANZA DE AMOR * ESTRELLA DE UNA HISTORIA * AFFAIR DE MEDIANOCHE * APAGA LA LUZ DE LA LAMPARA

83822



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GRABADO Y REMIXADO POR BRUCE SWEDIEN

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discos s.r.l.

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208868

LADO 1

Fuera de Broadway
(Rod Temperton)

George Benson: Guitarra
Les Hinaman: Guitarra
Louis Johnson: Bajo
Paulinho da Costa: Percusión
Greg Phillinganes: Teclados, sintetizadores
Paulinho da Costa: Percusión
Jerry Hey: Trompeta
Jackie Kelso: Saxo, flauta
Larry Williams: Saxo, flauta
Arreglos de cuerdas y vientos por Jerry Hey * Arreglos rítmicos por Rod Temperton y Quincy Jones

℗ 1980 Reboonga

El ánimo de Moody
(James Moody y Eddie Jefferson)

There I go, there I go
There I go, there I go
Pretty baby you are the soul
who sends my control
Into a spin, you're the sin
everything I'm not, you
I never can believe
You give me a smile and
then I'm wrapped up in
your magic
Music all around me
Music, music
Music that says calling me
so every close to you
Tommy me your slave
Come and do with me any
thing thing that you
want to
Everything baby
Just lay me out next
to you.
Am I insane or do I really
see heaven in your eyes?
Bright as stars that shine
up above you
Tell me what you like
Baby, I worry 'bout you
Just can't live my life
without you
Baby come here, don't
have no fear
Oh, is that a wonder why
I'm so in love with the
mood for love
So tell me, why stop to
think about this weather
my dear
Talk like dream might
be near
There I go stalking out of
my head again
Oh baby, won't you come and
put me to heaven
together
You should make me strong
and brave
Oh, when we are one. I'm
not afraid
I'm not afraid
If there's a cloud up
above us
I'll reach out to rain
I'll reach out to rain
Reprise coro
Baby I'll be by you
Baby I'll be by you
Reprise coro
Baby I'll be by you
Baby I'll be by you
Reprise coro
Baby I'll be by you
Baby I'll be by you

GEORGE BENSON ES INDISCUTIBLEMENTE UNO DE LOS ARTISTAS MAS IMPORTANTES DE NUESTRO TIEMPO, PRODUCIR MUSICA DE SU CALIBRE ES LA MAYOR ASPIRACION DE CUALQUIER PRODUCTOR. PERO PARA MI SIGNIFICA MUCHO MAS QUE ESO. ESTE ALBUM Y EL TALENTO DE GEORGE HICIERON REALIDAD TODO LO QUE IMAGINE CUANDO ELEGI EL NOMBRE QWEST RECORDS Y ES LA CELEBRACION DE UN SUENO QUE ME HA LLEVADO GRAN PARTE DE MI VIDA EL CONSEGUIRLO. PERO ANTES QUE NADA PERMITAME EXPRESAR MI ESPECIAL AGRADECIMIENTO Y AMOR A MO OSTIN POR AYUDARME A TRAER ESTE BEBE AL MUNDO.

SE LLAMO QWEST POR DOS MOTIVOS, EL PRIMERO, SIENDO MUSICA DEL OESTE, ME HA PARECIDO SIEMPRE UN LUGAR DONDE LA LIBERTAD CREATIVA HA FLORECIDO PLENAMENTE. COMO AQUELLA TIERRA FERTIL DONDE LA CREATIVIDAD DE LAS IDEAS TRIUNFA Y LAS FRONTERAS TRADICIONALES CAEN. QWEST DEBERIA SER UN LUGAR DONDE CADA GRABACION TUVIERA ESA MAGIA ESPECIAL QUE HACE POSIBLE LA TRASCENDENCIA DE LA MUSICA A TRAVES DEL TIEMPO; MUSICA QUE LLEGA TANTO AL CUERPO COMO AL ALMA. SERIA UN LUGAR PARA GENTE QUE AMA TRABAJAR EN EQUIPO DANDO LO MEJOR DE SI MISMOS. . . SERIA UN LUGAR PARA GENTE QUE NO HAGA CATEGORIZACIONES EN LA MUSICA Y QUE DISFRUTE ESTA ARRIESGADA EMPRESA. GEORGE BENSON ES UNO DE ESOS ARTISTAS IMPARABLES QUE SE HA INTRODUCIDO CON CON MAYOR FUERZA EN LAS MAS ALTAS ESFERAS MUSICALES. NO TODO ARTISTA QUE HA LOGRADO EL RECONOCIMIENTO Y SUCESO EN UN GENERO ESTA DISPUESTO A DESPLEGAR SU TALENTO ANTE DIFERENTES AUDIENCIAS. EXACTAMENTE ESO FUE LO QUE GEORGE HIZO Y MUCHA GENTE PUEDE HOY DISFRUTAR DE SU MUSICA.

EL SEGUNDO MOTIVO, ES EL SIGNIFICADO LITERAL DE LA PALABRA QWEST "EMPRENDER UNA AVENTURA", ESTO ES LO QUE LA MUSICA ES, PORQUE NINGUN ARTE SE PUEDE BASAR EN LO QUE HA SIDO.

SI GEORGE NO HUBIESE CANTADO NUNCA EN SU VIDA, SU GUITARRA LO PODRIA HABER HECHO POR EL Y A NADIE SE LE HUBIERA OCURRIDO QUE PODRIA FALTAR ALGO. PERO EL CANTÓ Y ESTE DISCO NOS DEMUESTRA QUE ES AÑOS LUZ MEJOR SER NO SOLO UN GUITARRISTA SINO TAMBIEN SER UN CANTANTE. SE PRUEBA A SI MISMO COMO UN INTERPRETE DE INMENSA VERSATILIDAD Y SENSIBILIDAD QUE TOCA LA GUITARRA. PARA MI ESE CRECIMIENTO Y ESA BUSQUEDA SON LO ESENCIAL. POR TODO ESTO PUEDO DECIRTE, GEORGE, QUE AMO TU INTEGRIDAD ARTISTICA, AMO TU TALENTO Y AMO TU MUSICA

Y TE AGRADEZCO POR SER EL PRIMER QWEST

QUINCY JONES

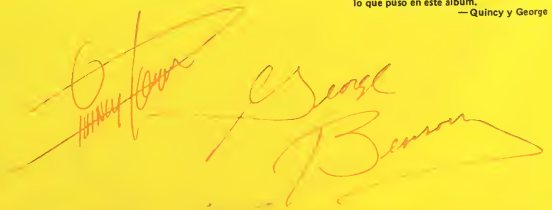


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George Duke aparece por cortesía de Epic Records.
Gracias de George Benson - un saludo especial para todos los nuevos músicos que están llegando a la escena musical agregando frescura y nuevas ideas que son siempre bienvenidas.
Gracias a Lee Ritenour, un hermoso músico y una hermosa persona, por todo lo que puso en este álbum.
— Quincy y George



THE LATIN BIT / GRANT GREEN

Johnny Acea / Piano
Wendell Marshall / Bass
Willie Bobo / Drums
Potato Valdez / Conga
Garvin Masseaux / Chekere

STEREO
THE FINEST IN JAZZ SINCE 1939

84111 BLUE NOTE



PHOTO/DESIGN: REID MILES

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
BLP-4111/84111

THE LATIN BIT
GRANT GREEN

GRANT GREEN, guitar; JOHNNY ACEA, piano; WENDELL MARSHALL, bass; WILLIE BOBO, drums; POTATO VALDEZ, conga; GARVIN MASSEAUX, chekere.

MAMBO INN
BESAME MUCHO
MAMA INEZ

BRAZIL
TICO TICO
MY LITTLE SUEDE SHOES

ALTHOUGH Grant Green didn't arrive in New York until the summer of 1960 and although he didn't start recording for Blue Note until a few months later, his ascent to recognition was so swift that by 1962, he was an easy winner of the New Star guitar category in Down Beat's International Critics Poll. Among the reasons for the quickness of Grant's impact on other musicians and on critics is the refreshingly direct nature of his style. Technically assured, Grant avoids, however, bravura displays of digital expertise. With maximum economy of means, he drives into the core of whatever tune he's enlivening, and unravels a series of uncommonly uncluttered variations. As Dan Morgenstern has summarized Green's appeal, "His sound is full and singing, his conception clear and lucid."

The details of Green's odyssey into jazz are available in the notes to his four previous Blue Note sets (*Grant's First Stand*, Blue Note 4064; *Green Street*, Blue Note 4071; *Grantstand*, Blue Note 4086; and *Sunday Mornin'*, Blue Note 4099). Briefly, he was born in St. Louis, June 6, 1931, and was a professional musician by the age of thirteen. Among St. Louis-based groups with which he worked were those led by Jimmy Forrest, Jack Murphy and Sam Lazar. Lou Donaldson heard Grant on one of his tours, recommended him to Alfred Lion of Blue Note, and accordingly, Grant's recording career began.

Since arriving in New York in 1960, Grant has played frequently in Harlem at such rooms as Branker's as well as occasionally on the road. One disappointment Grant has experienced since basing himself in New York is the scarcity of jam sessions. He is of the vintage tradition of jazzmen who like to play at any provocation; and although he is still searching for more after-hours opportunities to swing, Grant is able to bring the essence of free-wheeling playing for kicks to his public appearances and his recording dates. As has been evident on his albums, Grant is devoid of the constricting self-consciousness which afflicts some jazzmen in a recording studio. In fact, wherever Grant Green is, a jam session — whatever else it's called — is underway. As Dan Morgenstern wrote after watching Grant in an uptown club, "What first strikes the listener about Grant Green's playing is its remarkable relaxation. Sitting on the stand, eyes closed and legs crossed, Green seems utterly absorbed in his music, unfazed by the loud conversation and laughter at the bar." Similarly, when he makes recordings, Grant plunges so fully into the music at hand that the result, as you will hear, is undiluted improvisation.

It is because of Grant's remarkably consistent ease in many varieties of material, that this album of jazz with a Latin tinge becomes so seamless a blending of Latin idioms and blues-laced, modern mainstream swinging. The opening *Mambo Inn*, once popularized by George Shearing, has an engagingly unpretentious theme which Grant states simply before launching into a resilient, extended solo which emphasizes, to begin with, the unusually mellow, non-abrasive sound Grant gets from his guitar. There is, moreover, an unerring sense of structure so that Grant flowingly builds to continually fulfilling climaxes. Johnny Acea's forceful playing is followed by Grant's return with the kind of incisive solo which calls to mind his statement that "I don't listen to guitar players much. I dig horn players." And there is in his attack and conception a sinewy link to horn practices. It was Charlie Parker, incidentally, who was a particularly seminal influence on Green as was also, of course, Charlie Christian.

The more lyrical, reflective *Besame Mucho* receives here one of its most glowing, unhurried interpretations on record. Grant is one of those jazzmen who can play a melody almost straight and yet by means of his particular sound and thrust, he indelibly personalizes the line. After the theme has been unfolded, Green's paraphrases are marked by another of his characteristics — a bracing definiteness of attack. There is no holding back of emotion or groping for identity in Grant's work. Each solo announces itself as, "This is Grant Green, and this is how I feel right now."

Worth focusing on here and in the other tracks are the incisiveness and lucidity of Johnny Acea, a veteran jazzman who started in the late 1930's as a trumpeter, switched to tenor, and finally became established as a pianist with Eddie "Lockjaw" Davis, Dizzy Gillespie's 1950 big band, Dinah Washington, Cootie Williams, Illinois Jacquet, and in recent years, often as a free-lancer.

The familiarly buoyant *Mama Inez* emphasizes Grant's capacity for communicating irresistible high spirits. There is a great amount of joyfulness in Grant's playing, a degree and depth of pleasure in the very act of making music that puts him in the tradition of the ebullient improvisers of the swing era. Grant considers himself, as his elders regarded themselves, an all-around musician. "A musician," he points out, "should be able to play anything when the situation calls for it." And with this pride in professionalism, there is in Grant's approach to jazz a pervasive delight in continually challenging oneself to animate each tune as fully and forcefully as possible. In this case, when a song calls for sensuous playfulness, Grant plunges into that groove with customary zest.

Brazil is infused by Grant with the same kind of uncomplicated ardor. Adding to the heat on this track and throughout the album is an especially well-integrated rhythm section. Along with the firmly pulsating bass of Wendell Marshall, Willie Bobo's crisp drumming and the penetrating conga accents of Potato Valdez, there is the additional flavor of Garvin Masseaux's *chekere*, an African shaker (listen to its particular stimulus behind Grant during *My Little Suede Shoes*).

One major mark of a confident jazzman is his ability to transmute the most previously innocuous of tunes into a spirited illustration of the essence of what used to be called "hot" playing. An especially apt — and danceable example — is the way *Tico Tico* is enlivened here. Begun with what one British reviewer has called Grant's "deceptive simplicity," the tune is gradually elasticized, intensified, and finally lifted out of its usual interpretative framework into a powerful but sunny essay in distilled swinging. Grant's solo — with its supple rhythmic play — is one of his most infectiously easeful on record.

My Little Suede Shoes first became known to jazz partisans of the time through Charlie Parker's version of it. Grant finds the appealing theme entirely opposite to his own forceful but more eupeptic temperament, and renews the song with relaxed gusto. If any one quality can be said to most completely identify Grant Green's playing, it is warmth — a spontaneous, seemingly bottomless, enveloping warmth which makes this "Latin bit" a journey into the unalloyed pleasures of improvising over a steaming rhythm section.

—NAT HENTOFF

Cover Photo and Design by REID MILES
Recording by RUDY VAN GELDER

GRANT GREEN IS ALSO FEATURED ON THE FOLLOWING BLUE NOTE ALBUMS:

BLP 4064 GRANT'S FIRST STAND — GRANT GREEN
BLP 4066 HERE 'TIS — LOU DONALDSON
BLP 4068 FACE TO FACE — BABY FACE WILLETTE
BLP 4069/70 UP AT MINTON'S — STANLEY TURRENTINE
BLP 4071 GREEN STREET — GRANT GREEN
BLP 4080 WORKOUT — HANK MOBLEY
BLP 4082 UP AND DOWN — HORACE PARLAN
BLP 4084 STOP AND LISTEN — BABY FACE WILLETTE
BLP 4086 GRANTSTAND — GRANT GREEN
BLP 4098 BLUE AND SENTIMENTAL — IKE QUEBEC
BLP 4099 SUNDAY MORNIN' — GRANT GREEN
BLP 4107 PREACH BROTHER — DON WILKERSON
BLP 4108 THE NATURAL SOUL — LOU DONALDSON

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Rittareare
KWABENA STYLE
REGGAE FEATURE BY
RAYMOND 'GLAZIER' SMITH
CASMORE © 1986

Rutareare Kwabena Style

Lead Vocals
GLENN KWABENA DAVIS









Personnel

Lead Vocal	Raymond Glazier Smith
Backup Vocals	Nunsey Dumesle, DK Dyson Leslie S. Milliner & Raymond Smith
Band	John Harley (Leader & Trumpet) Cliff Aderson (Trombone), Jeff Medina (Guitarist), Leslie S. Milliner (Keyboard), Bryce Sebastien (Bass), Courtenay Wynter (Saxophone) Funk Gumbs (Synthesizer) Michael Thomson (Drums)
Arranger	Funk Gumbs
Engineer & Mixing	Julian Herzfeld
Mixing Consultan	Wayne Parris
Sound & Special Effects Consultant	Wayne Parris
Photographer	Casmore E'Bas
Cover Design	Casmore E'Bas
Typesetting	Supreme Printing & Universal Litho
Recording Studio	Power Play N.Y.
Coiffure	Archibald Christian & Dawin Newton
Executive Producers	Arikwa Productions, Inc. Dennis Howell & Glenn Davis
Producers	Debra Francis & Georgia H. Gottlied
Management Contact	Wayne Chinnery- 718-467-3784
Publisher	Bruce Brewster Music, Ltd. ASCAP
Master	KK Mastering Labs
Jackets	Universal Litho, Hialeah, Fla.
Record Manufacturer	Magnum Records, Miami, Fla.

Grateful appreciation is extended to Eldred "Edgie" Christian, Leona Watson, Adrian Lans, James & Vivian Bennerson, Leona Bryant, Tony Brown, Eric Christian II, Leroy Gottlieb II, Wayne & Elsie Chinery, Dear Wilma & our Daughter Detra Akyewa, Dana Orie, and many others whose thoughts and actions brought about these lyrics and melodies. Their encouragement strengthened the passion to complete this project.

This album is dedicated to:
- Caroline Agatha Davis my mother, who was my first singing inspiration and first guitar teacher;
- Euken A. Fredericks, Sr. my second & most signal guitar & composing teacher, my big brother by example & my friend;
- Ulysses H. Howell Sr., a man whose daring, kind & adventurous nature inspired his children to be likewise.

LP- 22824

A Mind To Live For Jesus

REV. ROBERT SMITH, JR.
and Dorothy Wilson



A Mind To Live For Jesus

REV. ROBERT SMITH, JR. and Dorothy Wilson

Dorothy Smith WIlson was born in Pensacola, Florida on February 7th, 1953 to the loving parents of Rev. and Mrs. Robert Smith, Sr. Being the fourth child of ten children, Dorothy has several testamonies of what God has done in her life.

Dorothy is married to Mr. Tyrone Wilson, Sr. and have two children, Tracy Denise and Tyrone Wilson, Jr. They are in the military and this gives her an opportunity to sing the gospel all over the world.

Giving God the praise I would like to thank him for the earthly father He has provided me with that told me of the Heavenly Father and His unchanging hand of love, forgiveness and all needs and righteousness he promised to supply.

With dedication, I would like to say to the children and teenagers all over the world, "don't wait until it's too late." God has so much to offer you that no one else on this earth could. He has enough Love to give you that every thing else in life will fall in place. He's standing at the door of your heart waiting on you to invite Him into your heart to take control.

To my family and Mrs. Sarah F. Carter for seeing such a change in me to write the song, "Can't You See The Change In Me". May God bless you with many of the Blessings I've found in Him.

Special thanks to my brother (Bob) for all his support and love as a result I was able to do this album with him.

To Mr. Sammy Stevens for the songs and support, as a resnlt I've learned to lift my voice higher and louder to glorify the Lord. Words cannot express my feelings for the two of you. May God grant you both and the other musicians an extra blessing from on high.

To all the suffering people of the world in jails and nursing homes.
Love and Prayers

Robert Smith, Jr. is the son of the late Dr. Robert Smith, Sr. and Ollie Mae Smith. He was born in Pensacola, Florida on October 10, 1951.

Rev. Smith began his ministry at the Mt. Lily Baptist Church of Pensacola, Florida on January 10, 1965. On moving to Birmingham, Alabama with his family in August of 1967, Robert found a wide field of opportunity. He began as pastor of the Eastern Star Baptist Church of New Castle; Mt. Tabor Baptist Church of Brent; First Baptist Church Mason CIty; and Bethel Baptist Church of Pratt City.

One of the high points of Rev. Smith's ministry was the pastorate of Bethel Baptist Church, Pratt City Birmingham, Alabama, where his father was pastor until his death on May 10, 1975, and Robert became pastor of this inspired fellowship. During his seven years at Bethel he received many awards and honors. So successful was his work at Bethel, when the people of Detroit needed a man that could inspire and lead through powerful preaching and political involvement in the tradition of the late Rev. C.L. Franklin, Robert was called to pastor the historical New Bethel Baptist Church. On June 29, 1982 with his wife of 13 years, Cynthia Perkins Smith, his daughters, Sherigue age 10, Terigue and his son, Conteridge age 8, moved to Detriot, Michigan.

Rev. Smith has recorded several albums and these include:
"Jesus Will Come In The Time Of Trouble"—Willie Lee, Producer.
"When God Does Something Big" —Willie Lee, Producer
"Wholeness For Brokeness"; "Humpty Dumpty"—Johnny Blackman, co-producer; "The Mess In Noah's Ark" Ms. Irene Ware Co-producer
"The Prodigal and His Brother" — Jeff Dixon, Producer.

This is the first singing album for me and I would like to thank my sister, Mrs. Dorothy WIlson, who is the executive producer and co-artist.

Also many thanks to Mr. Sammy Stevens who produced and played the keyboards for us. To our photographer, Al Stewart, and the staff of I.C.W.

SIDE ONE Rev. Robert Smith, Jr.

I've Got A Mind To Live For Jesus 3:28
Father Forgive Them 2:28
writer — Robert Smith
Be Happy Said The Lord 5:30
writer — Robert Smith
Bow Down — Live 6:48
writer — Robert Smith

SIDE TWO Dorothy WIlson

Can't You See The Change In Me 3:18
writer — Sarah F. Carter
I'm Going Through 3:52
Traditional
What A Blessing In Jesus I've Found 5:33
writer — Sammy Stevens
All Because I'm Saved 3:20
writer — Sammy Stevens

MUSICIANS
Sammy Stevens - keyboards/strings
Vernon (cornbread) Wright - Bass
Otis Gould - Drums

Photographer - Al Stewart
Executive Producer - Dorothy Wilson

Recorded at Haywood Studios, Atlanta, Ga.
ENgineer - Haywood Tucker
Remix - Haywood Tucker/Sammy Stevens

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19301 Warrington — Detroit, Mi. 48221

REV. ROBERT SMITH, JR., Pastor
New Bethel Baptist Church
Detriot, Michigan

CAROL SUDHALTER

HEY THERE

JACK WILSON • GLENN RICHMAN • TOOTSIE BEAN



04.33.13
$ 2.99

CAROLINA RECORDS RECORDED LIVE AT SONNY'S PLACE; SEAFORD, L.I. AND THE JAZZ CENTER OF NEW YORK

CAROL SUDHALTER

JACK WILSON • GLENN RICHMAN • TOOTSIE BEAN

HEY THERE

RECORDED LIVE AT SONNY'S PLACE, SEAFORD, L.I. AND THE JAZZ CENTER OF NEW YORK

The music herein is its own reward, and doesn't require explanation. Once you've begun listening to it, however, you'll doubtless want to know more about Carol Sudhalter.

This is her debut recording. Debut, however, is an unfortunate descriptive; it doesn't reflect the roots, influences or seasoning that made this album a bright entry for your library.

Music was a pervasive force in the Sudhalter home in Newton, Mass. Her father, Albert Sudhalter, was a prominent alto saxophonist in the New England area. "We had many 78-rpm records at home. I was weaned on Bix solos." The family included brother Richard, a formidable trumpeter on the New York scene who has written the definitive work on Bix Beiderbecke; and brother Jimmy who played saxophone. "My father played with Eddie Duchin at the Statler in Boston, with Bobby Hackett, and he played lead alto in the big bands of the swing era. He had a rich, classical sound. Pablo Casals once called him over to his table and told him he sounded strikingly like a cello."

Carol remembers large, swinging jam sessions in the basement and on the lawn, in her teens. "I didn't play jazz then, but I was absorbing it." She was taking piano lessons from age 7 to 14. Retaining a keen interest in music, she took up choral singing during high school and college. "When I decided to take up flute in my last year of college, all the jazz started coming out."

The saxophone came later, after her father's death in 1975. She bought a tenor sax first, then an alto, and finally a baritone. "I really fell in love with the baritone. It brings out a lyrical quality in me that I aspire to."

In 1978, she moved to New York to join a band called Latin Fever, playing tenor and flute. When it disbanded a year later, she decided to lead her own group. That choice evolved into the present formation, with Jack Wilson, Tootsie Bean and Glenn Richman.

"I was thrilled when Jack agreed to work in my group, because I admired him. I learn from working with him; he's had vast experience with big and small bands, and as Dinah Washington's accompanist. Tootsie is a natural drummer. His time is even, he's always listening, and unlike many drummers, he's sensitive to the flute. Glenn is a fine, energetic bass player. I went to great lengths to find him after hearing him at a New York club."

Carol feels a particular affinity to the six tunes on this album, all recorded during performances at the Jazz Center of New York and at Sonny's Place, a Long Island jazz club. "Like, 'That's All.' I was floored by the beautiful lyrics and the concept of not wanting something material from a person. And 'Hey There' — the version by Rosemary Clooney from the '50's — really moved me. 'How About You' came directly from Sinatra, with the bounce in it. I particularly love that line 'I like potato chips, moonlight and motor trips' — one note becomes a great variety of notes!"

"My playing has been influenced most perhaps by Sinatra — the swing, the phrasing, the lyricism; his execution of the words. He shows me how to play a melody. Next for me was Bix — those solos stayed in my head since I was a tot. Other influences have been Django Reinhardt, Billie Holiday's and Louis Armstrong's singing; my father's sax playing, and a jazz violinist from Boston named Dick Wetmore."

Altogether, they have helped her nourish an original sound, bursting to make this debut recording. It's a bright window on a rich performer.

—Stuart Troup









SIDE A

1. **SATIN DOLL** 7:05
2. **HEY THERE** 8:06
3. **OUT OF NOWHERE** 5:58

SIDE B

1. **HOW ABOUT YOU** 5:51
2. **THAT'S ALL** 9:15
3. **MITCHELL** 5:17

Carol Sudhalter	—flute, baritone and tenor saxes
Jack Wilson	—piano
Glenn Richman	—bass
Tootsie Bean	—drums

Engineer:	Rick Applegate
Post-Production:	Malcolm Addy
Cover Photo:	Richard Helfman
Recorded Live:	Nov. 22 & 29, 1984 at Sonny's Place and June 11, 1985 at The Jazz Center of New York

Dear Ray,

The late starter in music is something you and I have talked about together many times. As music teachers, we've often consoled and directed our "late starters" — that missing the early years on the instrument didn't have to matter; that yes, they might one day be performing; that it wasn't, in short, "too late".

And I always add something. Your late start gives you a sense of wonder, I tell them — wonder at finding that you have a second voice. That you can say things through your instrument you could never say by speech. That this voice in turn brings out a person you never knew you were.

On the flute, I myself found a voice that could soar; and a persistent, percussive voice to express my agitation over pleasure and pain. The baritone offered me song; the tenor led me into history, the search for a voice worthy of the long line of orators.

I'm writing you just to say 'hey', and to express my wild excitement over being able to share these new voices with my friends, supporters, and who knows who else out there!

Love,

Carol S. Sudhalter

CIRCLE (H) RANCH PRESENTS

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Produced by Richie Burkhardt

Jim Hall & Bill Moore & the Kentuckians

Dedicated to Earl & Lucille Hansen

by Richie Burkhardt

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306.3099 A

FAB. POR INA-NACIONAL DISCOS LTDA. AV. DONA RUYCE FERRAZ ALVIM, 975 DIADEMA SP. C.G.C. 47.157.444/0001-10 INDÚSTRIA BRASILEIRA
DISCOS RGE/FERMATA LTDA. — RUA DO TRIUNFO, 177 — SÃO PAULO — C.G.C. 61.432.753/0001-60 — SCDP - DPF - 007/69 — SP
RESERVADOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA - PROIBIDAS A EXECUÇÃO PUBLICA E A RADIO-DIFUSÃO

PREMIER

premier

PARTIDO EM 6

306.3099 B



℗ 1979

1. **COITADO DO RAYMUNDO** *(Casquinha-Argemiro do Pandeiro) (60580780) Ed. Seresta* - 2. **SAMBA DURO** *Luiz Grande) (60580771) Ed. Sonata* - 3. **MESA DE SEIS BURACOS** *(Velha da Portela) (60580763) Ed. Fermata* - 4. **MEU PÉ DE SERRA** *(Joãozinho da Pecadora) (60580755) Ed. Fermata* - 5. **O QUE IMPORTA** *(Ary do Cavaco)(60580747) Ed. Nossa Terra* - 6. **SAMBA DO CLAUDIONOR** *(Anézio-Wilson Bombeiro) (60580739) Ed. Seresta*

306.3099 B

FAB POR WA-NACIONAL DISCOS LTDA. AV. DONA RUYCE FERRAZ ALVIM, 975 DIADEMA SP. C.G.C. 47 157.144/0001-10 INDÚSTRIA BRASILEIRA

MARCA (S) REGISTRADA (S) — SCDP - DPF - 007/69 — SP

DISCOS RGE/FERMATA LTDA. — RUA DO TRIUNFO, 177 — SÃO PAULO — C.G.C. 61.432.753/0001-60

RESERVADOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA - PROIBIDAS A EXECUÇÃO PÚBLICA E A RADIO-DIFUSÃO


costeña
¡SONRÍA!
SERGIO MOYA MOLINA "EL PATRON"
Con Ramón Vargas y su Conjunto
(P) 1978 Colombia
LADO 1
ESTEREO
ELDZ-20719
ELDZ-1515
1 EL PATRON (Paseo) Hernando Marín
2 SALVADORA (Paseo) Roland Escolona
3 EL QUEREVEDON (Merengue) Martín Maestre
4 TEMOR A LA DISTANCIA (Paseo) Mario Torres
5 MI HERMOSURITA (Merengue) Diomedes Díaz
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. HECHO EN COLOMBIA POR CODISCOS S. A.


costeña
¡SORPRESA!
SERGIO MOYA MOLINA "EL PATRON"
Con Ramón Vergara y su Conjunto
(P) 1978 Colombia
LADO 2
ESTEREO
ELDZ-20719
ELDZ-1516
1 SE VENDE ESTA CASA (Paseo) Máximo Mobil
2 MI EXPERIENCIA (Paseo) Juan Manuel Gutiérrez
3 EL QUE CANTA (Paseo) Sergio Moya Molina
4 MARIA MERCEDES (Merengue) Hernando Marín
5 A NADIE CULPO (Paseo)
Julio Amador A.
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO. HECHO EN COLOMBIA POR CODISCOS S. A.

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PAN 6904
SIDE 1

1 F.D. & H.
2, 3 Southern
4 Leeds
5 Contemporary/MCPS
6 L. Wright

STEREO
33⅓ R.P.M.
Electronically Reprocessed for Stereo
MCPS

LOUIS ARMSTRONG "IMMORTAL SESSIONS" VOL. II

1. Chinatown My Chinatown (Jerome, Schwartz)
2. Swing That Music (Armstrong, Gerlach)
3. Rocking Chair (H. Carmichael)
4. Heebie Jeebies (B. Atkins)
5. Storyville Blues (B. Johnson)
6. I Can't Give You Anything But Love (McHugh, Fields)

LOUIS ARMSTRONG

New York 1948-1950

Made in England

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PAN 6904
SIDE 2

1. L. Wright
2. Campbell Connelly
3. Pickwick
4. Mills 5. Robbins
6. P. Maurice

STEREO
33⅓ R.P.M.
Electronically Reprocessed for Stereo
MCPS

LOUIS ARMSTRONG "IMMORTAL SESSIONS" VOL. II

1. **Ain't Misbehavin'** (Razaf, Waller, Brooks)
2. **Back 'o Town Blues** (Russell, Armstrong)
3. **Baby Won't You Please Come Home** (Williams, Warfield)
4. **Black And Blue** (Waller, Razaf, Brooks)
5. **Panama** (Tyers)
6. **Royal Garden Blues** (Williams)

LOUIS ARMSTRONG

New York 1948-1950

Made in England



SJL 1102
(SJL 1102 A)

SIDE 1
33⅓ RPM
PROMOTIONAL COPY
NOT FOR SALE

BE BOP SYNTHESIS
HERBIE MANN

1. **Yardbird Suite** (C. Parker) **(5:52)**
2. **Here's That Mann** (E. Costa) **(4:22)**
3. **One For Tubby** (J. Puma) **(6:04)**

REISSUE PRODUCED BY BOB PORTER

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SJL 1102
(SJL 1102 B)

SIDE 2
33⅓ RPM
PROMOTIONAL COPY
NOT FOR SALE

BE BOP SYNTHESIS
HERBIE MANN

1. **Squire's Parlor** (P. Woods) **(4:48)**
2. **Who Knew?** (J. Puma) **(7:09)**
3. **Opicana** (J. Puma) **(5:24)**

REISSUE PRODUCED BY BOB PORTER

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BACK TO MY ROOTS

JHERI CURL JUICE MIX 7:15

7" VERSION 3:32

MURK'S CURL ACTIVATOR MIX 7:23

TB 565 A
Pub: T-Boy Music/Say Love Music/
Whorga Musica/Squalene/EMI Music (ASCAP)
Produced by Eric Kupper
for Hysteria Productions
Executive producers: Fenton Bailey
and Randy Barbato
Written by R. Charles. J. Harry. E. Kupper

℗ © 1993 Tommy Boy Music. Inc.
Manufactured for and distributed
by Tommy Boy Music. Inc..
902 Broadway. New York.
New York 10010

Tommy Boy®

RuPAUL



BACK TO MY ROOTS

Oscar G's Dope Dub 6:32

Jheri Curl Juice Dub 5:24

SUPERMODEL

"Work It Mr DJ." - Tribal Mix* 4:39

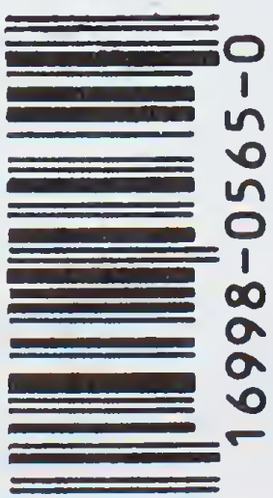
STRÜDELMODEL ** 2:00

TB 565 B
Pub: T-Boy Music/Say Love Music/
Whorga Musica/Squalene/EMI Music ASCAP)
*/**Pub: T-Boy Music/Say Love Music/
Whorga Musica (ASCAP)
Produced by Eric Kupper for Hysteria
Productions
**Produced by Jimmy Harry
Executive producers: Fenton Bailey
and Randy Barbato
Written by R. Charles, J. Harry, E. Kupper
*/**Written by R. Charles
J. Harry, L. Tee

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902 Broadway, New York,
New York 10010

Tommy Boy ®

RuPAUL



POPPI CHULO

"Featuring Lady Dice and Precious"

"Uh Huh"

SIDE A

PROMOTIONAL USE ONLY

Booking Info:
Vanis Rucket Lopez
(954) 739-7848



Peter Rabbit Records
BMI

1. Radio Version
2. T.V. Version
3. Instrumental
4. Acapella

Executive Producer: Anthony Drakeford
Produced by: Anthony Drakeford
Co-produced by: Uncle Win
Written by: Anthony Drakeford
Recorded and Mastered at Hideaway Studio
Engineered: Jimmy Star

PP 001

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POPPI CHULO

"Featuring Lady "J", World Finest & Tango"

"Shake It Mommie"

(From here to New York)

SIDE B

PROMOTIONAL USE ONLY

Booking Info:
Vanis Rucket Lopez
(954) 739-7848



1. Radio
2. Album
3. Instrumental
4. Acapella

Executive Producer: Anthony Drakeford
Produced by: Anthony Drakeford
Co-produced by: Nuttin Nice
Written by: Anthony Drakeford, Tango, World Finest & Lady "J"
Recorded at Debonaire Studios
Engineered: Debonaire / Smakayaface
Mastered by: Jimmy Star

PP 001

Peter Rabbit Records
BMI

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CAMOFLAUGE

"Layin My Stunt Down"

feat. Baby (The Birdman)

1. RADIO EDIT (4:19)

2. ALBUM VERSION (4:28)

PPR-61967B-1

PURE PAIN RECORDS
NO PAIN NO FAME

Written by: J. Johnson, B. Williams, L. Douglas
Published by: Mo Pain (ASCAP) / Money Mack Music (BMI)
Produced by: Uncut Productions
Background Vocals: Fatboy
Recorded at: Pure Pain Studios, Savannah, GA, Patchwerk Studios, Atlanta, GA
Mixed at: Pure Pain Studios
Mastered by: Andy VanDette at Masterdisk, New York, NY

Album version appears on the album "Keepin It Real"

www.camoflaugeonline.com
www.pure-pain.com

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CAMOFLAUGE

"Layin My Stunt Down"

feat. Baby (The Birdman)

1. INSTRUMENTAL (4:19)
2. ACAPELLA (4:08)
3. HEY HOE (3:54)

B

PPR-61967B-1



PURE PAIN RECORDS
NO PAIN NO FAME

Written by: J. Johnson, B. Williams, L. Douglas
Published by: Mo Pain (ASCAP) / Money Mack Music (BMI)
Produced by: Uncut Productions
Background Vocals: Fatboy
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Album version appears on the album "Keepin It Real"

www.camoflaugeonline.com
www.pure-pain.com

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MADE IN ENGLAND • THE DECCA RECORD CO. LTD.

LONDON®

phase 4 stereo ZAL 4®



℗ 1977 The Decca Record Co. Ltd.

SPEED 33-⅓

Side 1

ZAL 14763

SPC 21166

1. FANFARE TO PRELUDE
STAR OF BETHLEHEM and ADORATION OF THE MAGI (7.50)
2. FRIENDSHIP (3.48)
3. THE BURNING DESERT (5.18)
4. ARRIUS' PARTY (1.41)
5. ROWING OF THE GALLEY SLAVES (2.34)
(Miklos Rozsa)

MIKLOS ROZSA

conducting the National Philharmonic Orchestra and Chorus

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LONDON®

phase 4 stereo



℗ 1977 The Decca Record Co. Ltd.

SPEED 33-⅓

Side 2

ZAL 14764

SPC 21166

1. PARADE OF THE CHARIOTEERS (3.28)
2. THE MOTHER'S LOVE (2.47)
3. RETURN TO JUDEA (2.28)
4. RING FOR FREEDOM (2.40)
5. LEPERS' SEARCH FOR THE CHRIST (3.07)
6. PROCESSION TO CALVARY (4.41)
7. MIRACLE and FINALE (5.28)

(Miklos Rozsa)

MIKLOS ROZSA

conducting the National Philharmonic Orchestra and Chorus

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ORIGINAL MOTION PICTURE SOUNDTRACK

A SUNDAY IN THE COUNTRY

SIDE 1

STV 81227

STEREO

℗ 1984 Varese Sarabande Records, Inc.

1. A Sunday In The Country
(Pelléas-Fauré)

2. Quintet On The 1st Movement
(Fauré)

3. [illegible]
(Debussy)

Manufactured by [illegible]

ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED.



ORIGINAL MOTION PICTURE SOUNDTRACK

THE PIRATE

SIDE 2

STV 81227

STEREO

℗ 1984 Varese Sarabande Records, Inc.

1. On The Trail Of The Child
2. I Could Have Said Dunkirk
3. The Lips Of A Man
4. The Lover Of His Wife
5. To Love Someone
6. Alma Is Gone
7. Yes! Me, Yes!

Composed by Philippe Sarde
Conducted by Carlo Savina

Manufactured by Varese Sarabande Records Inc. MADE IN U.S.A.

POSER '98'

ALL THE WAY TO THE TOP

STEREO
33½ RPM
SIDE A

Executive Prodcuers
A & B SAMARDO
Producers:
C. Hodge & R. Nichols

ALPOS RECORDS

1. Deyars
   S. Lockhart (Cott)
2. Deyars (Version)
3. Come Closer
   S. Lockhart & J. Thomas (Cott)
4. Ah Going Back Home
   Panmental

Distributed by:
THE CHOSEN ONE
For Alpos Records
(917) 712-2239
J & W Records
Brooklyn, NY
(718) 693-9261
CROSBY'S
54 Western Main Rd.
St. James
P.O.S. Trinidad
Tel: (868)-622-3314

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POSER '98'

ALL THE WAY TO THE TOP



STEREO
33⅓ RPM
SIDE B

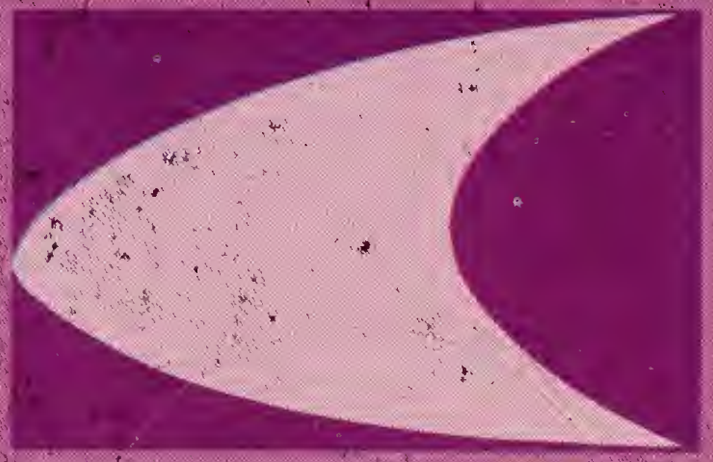
Executive Prodcuers
A & B SAMARDO
Producers:
C. Hodge & P. Nichols

1. Ah Madd Ah Badd
S. Lockhart (Cott)
2. Ah Madd Ah Badd
(remixed by the Chosen One)
3. Phat Mega Mixx
4. Ah Going Back Home
S. Lockhart (Cott)

Distributed by:
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Tel: (868)-622-3314

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NASHBORO RECORDS ®



STEREO
N 7120
(7120A)
℗ 1973 Nashboro

SIDE 1

Produced by
Shannon Williams

RECEIVE ME LORD

CLARA WARD

1. I'M GOING THERE—3:46
2. WHAT JESUS IS TO ME—5:27
3. ON JORDAN'S STORMY BANKS I STAND—2:07
4. FROM YOUTH TO OLD AGE—3:24
5. IT MAY BE THE BEST FOR ME—2:44

1011 WOODLAND ST., NASHVILLE, TENN. 37206

NASHBORO RECORDS ®



SIDE 2

Produced by
Shannon Williams

STEREO
N 7120
(7120B)
℗ 1973 Nashboro

RECEIVE ME LORD

CLARA WARD

1. BEAMS OF HEAVEN—3:37
2. I LOVE THE NAME JESUS—4:09
3. SET ME FREE—3:02
   (C. May, Excellorec Music BMI)
4. THE LAST MILE OF THE WAY—4:12

1011 WOODLAND ST., NASHVILLE, TENN. 37206

ARCANO RECORDS

Side 1 Stereo

DKL1-3124-A

Somos Novios

Armando Manzanero

1 Somos Novios (Manzanero)

(Grabado en Brasil)

2 Si Me Faltas Tu (Manzanero)
3 Pensamiento (Manzanero)
4 Yo No Se (Manzanero)
5 Vivir (Manzanero)
6 Cuando Hablo de Ti (Manzanero)

1, 4. Arr. y dir.: Pachequiño
2, 6. Arr. y dir.: Oscar Castro Neves
3, 5. Arr. y dir.: Severiño Filho

dynaflex

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RCA CORPORATION—MADE IN U.S.A.

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ARCANO RECORDS

Side 2 Stereo

DKL1-3124-B

Somos Novios

Armando Manzanero

1 Esperare (Manzanero)

(Grabado en Brasil)



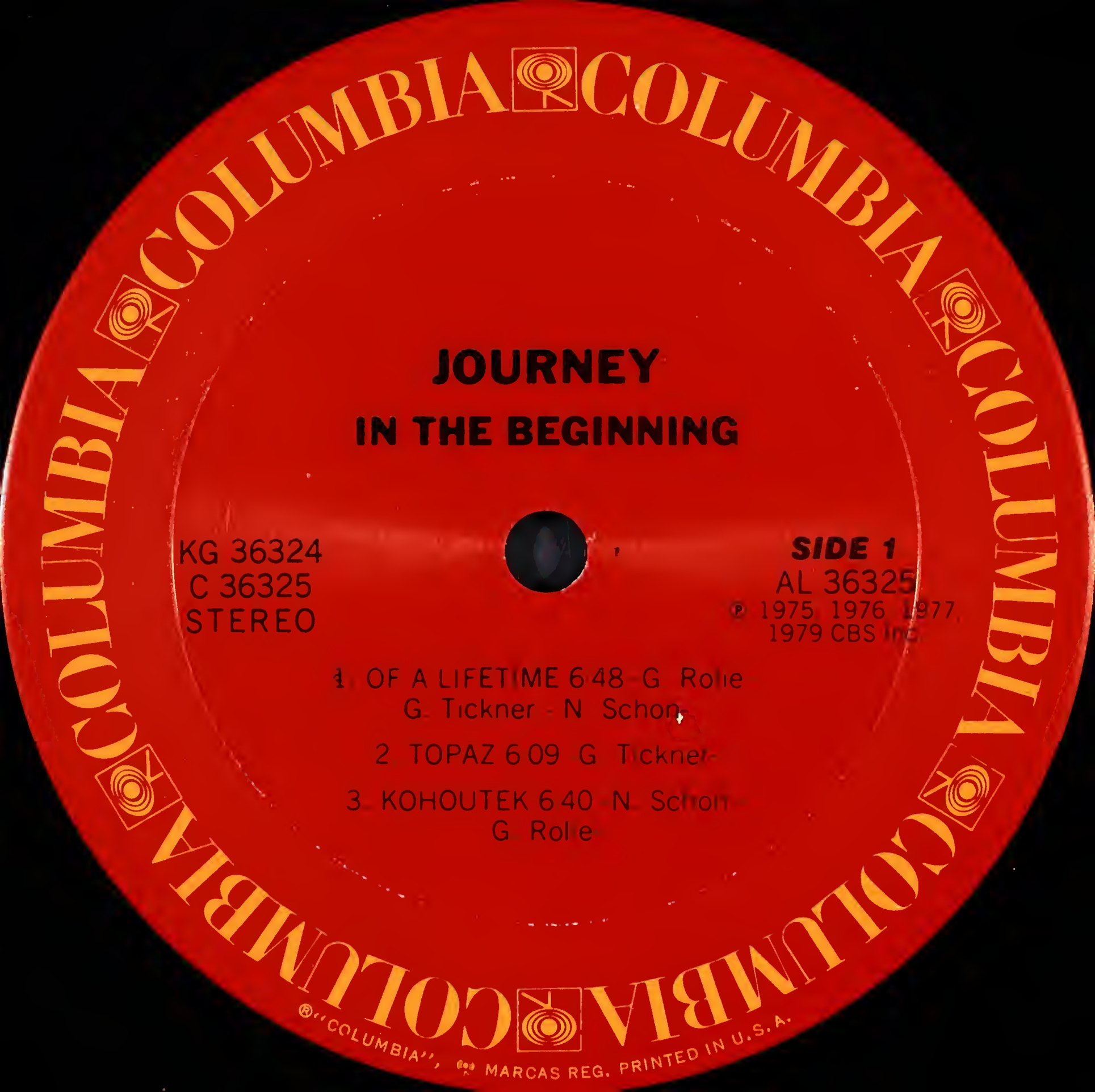
2 Contigo Amor (Manzanero)
3 Pensando en Ti (Manzanero)
4 Te Recuerdo (Manzanero)
5 Deja (Manzanero)
6 La Almohada (Manzanero)

1. Arr. y dir.: Pachequiño
2, 5. Arr. y dir.: Oscar Castro Neves
3, 4, 6. Arr. y dir.: Severiño Filho

dynaflex

TMK(s)
RCA CORPORATION—MADE IN U.S.A

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP


COLUMBIA
JOURNEY
IN THE BEGINNING
KG 36324
C 36325
STEREO
SIDE 1
AL 36325
℗ 1975 1976 1977
1979 CBS Inc.
1 OF A LIFETIME 6 48 G Rolie
G Tickner - N Schon
2 TOPAZ 6 09 G Tickner
3 KOHOUTEK 6 40 N Schon
G Rolie
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
JOURNEY
IN THE BEGINNING
KG 36324
C 36325
STEREO
SIDE 2
BL 36325
℗ 1975, 1976, 1977, 1979 CBS Inc.
1 ON A SATURDAY NITE 3:55 -G. Rolie
2 IT'S ALL TOO MUCH 4:01 -G. Harrison-
3 IN MY LONELY FEELING / CONVERSATIONS 4:56
-G. Rolie- -R. Valory
4 MYSTERY MOUNTAIN 4:23
-G. Rolie - G. Tickner - D. Valory-
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
JOURNEY
IN THE BEGINNING
C2 36324
C 36326
STEREO
SIDE 3
AL 36326
1 SPACEMAN 4:00 G. Rollie - A. Dunbar -
2 PEOPLE 5:19 N. Schon - G. Rollie - A. Dunbar
3 ANYWAY 4:10 G. Rollie -
4 YOU'RE ON YOUR OWN 5:52
N. Schon - G. Rollie
G. Tickner -
MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
JOURNEY
IN THE BEGINNING
C2 36324
C 36326
STEREO
SIDE 4
BL 36326
℗ 1975 1976 1977
1979 CBS Inc.
1 LOOK INTO THE FUTURE 8 08 N. Schon
G. Rollie D. Valory
2. NICKEL & DIME 4 11 - R. Valory N. Schon
G. Rollie G. Tickner
3 I'M GONNA LEAVE YOU 6 56
-N. Schon - G. Rollie -
G. Tickner-
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

Verve
RECORDS



THE JAZZ SOUL of OSCAR PETERSON

1. LIZA
   (George and Ira Gershwin-Kahn) New World Music Corp. - ASCAP
2. CON ALMA
   (Gillespie) JATAP Pub. Co., Inc. - ASCAP
3. CLOSE YOUR EYES
   (Petkere) Miller Music Corp. - ASCAP

MG V-8351 A
(50,882)

LONG PLAY VERVE RECORDS, INC. MADE IN U.S.A. HIGH FIDELITY

Verve
RECORDS



THE JAZZ SOUL
of
OSCAR PETERSON

1. MAIDENS OF CADIZ
   (Paul -Delibes) E. B. Marks Music Corp. - BMI
2. MY HEART STOOD STILL
   (Rodgers-Hart) Harms, Inc. - ASCAP
3. WOODY'N YOU
   (Gillespie) Charling Music Corp. - ASCAP

LONG PLAY VERVE RECORDS, INC. MADE IN U.S.A. HIGH FIDELITY

MG V-8351 B
(50,883)


"The Finest in Recorded Jazz Music"
JAZZology
STEREOPHONIC
(12-APS-9)
APS-5
ED ASHLEY'S JAZZ BAND
1. Roses of Piccardy
2. Memories of You
3. Way Down Yonder In New Orleans
4. Bye Bye Blues
HIGH FIDELITY LONG PLAYING 33 1/3 MICROGROOVE RECORDING - JAZZOLOGY RECORDS


"The Finest in Recorded Jazz Music"
Jazzology
STEREOPHONIC
(12-APS-10)
APS-5
ED ASHLEY'S JAZZ BAND
1. Just A Closer Walk With Thee
2. If I Had You
3. Red Fox Blues
4. I Found A New Baby
HIGH FIDELITY LONG PLAYING 33 1/3 MICROGROOVE RECORDING - JAZZOLOGY RECORDS

AMAZON

JENNELL HAWKINS

AM-1002
(LAM-1002-A)
Side 1

33⅓ RPM

1. JOHNNY COMES HOME 3:05
   (Richard Berry) Titanic Mus BMI
2. SWEET MEMORIES 3:06
   (Burma Floyd) Titanic Mus BMI
3. IF I LOVED YOU 2:18
   (Rodgers & Hammerstein) Williamson Music ASCAP
4. MOMENTS TO REMEMBER 2:43
   (R. Allen-Al Stillman) Beaver Mus BMI
5. WHEN I GROW TOO OLD TO DREAM 2:59
   (S. Romberg-O. Hammerstein) Robbins Mus ASCAP

AMAZON

JENNELL HAWKINS

AM-1002
(LAM-1002-B)
Side 2

33⅓ RPM

1. MOMENTS 2:29
   (Richard Berry) Titanic Mus BMI
2. COME HOME 2:31
   (R. Johnson) Lois BMI
3. NEVER LET ME GO 2:31
   (J. Scott) Lion Mus BMI
4. PLEDGING MY LOVE 2:45
   (Washington-Robey) Lion Mus BMI
5. LOVER COME BACK 2:31
   (A. Spilton-F. Devol) Daywin Mus BMI

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OR AIRPLAY PURPOSES

Foreplay

#24

"WITH OUR SPECIAL HOST LES McCANN"

1. **SHAKEDOWN**
LAUGHING IN THE FACE OF LOVE — BELL & JAMES
("Only Make Believe" SP-4784)
2. **ONE FINE DAY**
I'D RATHER LEAVE WHILE I'M IN LOVE — RITA COOLIDGE
("Satisfied" SP-4781)
3. **TAKE ME TO THE FUTURE**
EVERYDAY — SAD CAFE ("Facades" SP-4779)



4. **HI-FLY**
BALLIN' THE JACK — BEN SIDRAN ("The Cat And The Hat" SP-741
5. **ALL MY LOVE**
I BELIEVE THE SUN IS GONNA SHINE — LES McCANN
("Tall, Dark And Handsome" SP-4780)
6. **DON'T BREAK IT UP**
WAIT FOR ME — 1994: ("Please Stand By . . ." SP-4769)
7. **KEEP THAT MUSIC SIMPLE**
FONKY SIDE — DR. JOHN ("Tango Palace" Horizon SP-740)
8. **HALLOWEEN HORRORS**
("Halloween Horrors" SP-3303) ℗ 1977 A&M Records, nc.

SP-17096/Stereo (SP-17096-A)

Assembled by Barry Korkin
Engineer: Dave Iveland

℗ 1979 A&M Records, Inc. unless otherwise indicated

A&M RECORDS



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OR AIRPLAY PURPOSES

Foreplay

#25

INTRODUCTION BY JANICE WHIFFEN

1. **RISE** — HERB ALPERT

("Rise" SP-4790 Ⓟ 1979 A&M Records, Inc.

2. **WHATCHA' GONNA DO ABOUT IT/ ALL OVER AGAIN** — ROZALIN WOODS

("Flashback" SP-4785) Ⓟ 1979 A&M Records, Inc.

3. **HIT & RUN DRIVER/ WEAVING** — LIVE WIRE

("Pick It Up" SP-4793) Ⓟ 1979 A&M Records, Inc.

4. **FLY AWAY (AGUEYBANA)/ GOT SOME (NEWS FOR YOU)** — MANOLO BADRENA

("Manolo" SP-4783) Ⓟ 1979 A&M Records, Inc.

SP-17097/Stereo (SP-017097-A)

Assembled by Barry Korkin

Engineer: Larry Forkner

A&M RECORDS



NAT KING COLE

"THE IMMORTAL NAT KING COLE"



KOA 14143
SIDE ONE
℗ © 1980 Koala Record Co.

1. **PITCHIN' UP A BOOGIE 3:05**
(Cole/Calloway)
Crestview Pub./Mills Music ASCAP
2. **LET'S PRETEND 3:08**
(Robert Scherman)
Webster Lee Music ASCAP
3. **FINE, SWEET AND TASTY 3:06**
(Public Domain)
John Doe Publishing BMI
4. **BEAUTIFUL MOONS AGO 2:19**
(Oscar Moore)
Crestview Music ASCAP

Koala Record Company, P.O. Box 1680, Hendersonville, TN 37075

NAT KING COLE

"THE IMMORTAL NAT KING COLE"



KOA 14143
SIDE TWO
℗ © 1980 Koala Record Co.

1. LET'S SPRING ONE 2:34
(Public Domain)
John Doe Publishing BMI
2. MY LIPS REMEMBER YOUR KISSES 2:43
(Scherman May)
Webster Lee Music ASCAP
3. GOT A PENNY 2:30
(Public Domain)
John Doe Publishing BMI
4. C JAM BLUES 3:12
(Duke Ellington)
Mills Music ASCAP

Koala Record Company, P.O. Box 1680, Hendersonville, TN 37075


United
MY ROCKIN' SOUL
JIMMY McCRACKLIN
US 7719
STEREO
1. I CAN'T TELL
2. I'M GONNA TELL YOUR MOTHER
3. MY MOTHER SAYS
4. THAT AIN'T RIGHT
5. PLEASE FORGIVE
(US 7719-1)
Mfd. by Cadet Records, Inc. / Los Angeles, Ca.


United
MY ROCKIN' SOUL
JIMMY McCRACKLIN
US 7719
STEREO
1. COULDN'T BE A DREAM
2. OH BABY
3. YOU DON'T SEEM TO UNDERSTAND
4. REELIN AND ROCKIN TWIST
(US 7719-2)
Mfd. by Cadet Records, Inc. / Los Angeles, Ca.

REGISTERED TRADEMARK "RED SEAL" USED BY PERMISSION OF TRADEMARK OWNER, RADIO CORPORATION OF AMERICA

VICTOR

NEW ORTHOPHONIC RECORDING



LS 5197

SIDE 1

PRADO IN JAPAN

(プラード・イン・ジャパン)

1: GREETING OF PRADO-1: 25

2: CEREZO ROSA (Louigui-Leonardi-David)-2: 55

3: SAKURA-SAKURA (Japanese Trad.)-2: 10

4: HAMA-CHIDORI (Ryûtaro Hirota)-2: 33

5: HISTORIA DE UN AMOR (The Story of Love) (George Thorn-Carlos Almaran)-2: 33 6: LA VIRGEN DE LA MACARENA (Monterde-Calero)-3: 35

7: MAMBO JAPONE (Perez Prado)-2: 01

Perez Prado and his Orch.

(Recorded at Kokusai Theatre)

(JLM-340)

LONG 33 1/3 PLAY

MANUFACTURED BY VICTOR COMPANY OF JAPAN, LTD., YOKOHAMA, JAPAN. FROM A MASTER RECORDING OWNED BY RADIO CORPORATION OF AMERICA; RCA INTERNATIONAL DIVISION. ALL RIGHTS RESERVED. COPYING, PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.

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VICTOR

NEW ORTHOPHONIC RECORDING



PRADO IN JAPAN

(「プラード・イン・ジャパン」)

LS 5197

SIDE 2

1: TEQUILA (Chuck Rio)-4: 11
2: MAMBO No. 5 (Perez Prado)-1: 49
3: MAMBO No. 8 (Perez Prado)-1: 14
4: PRINCESS SUGA (Perez Prado)-2: 16
5: LULLABY OF BIRDLAND
(George Shearing)-7: 35

Perez Prado and his Orch.
(Recorded at Kokusai Theatre)
(JLM-341)

LONG 33⅓ PLAY

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Picasso's Kid

SIDE A

SR1969A

33 1/3 RPM

WE NEED A LITTLE LOVE

(Shore/Moses)

1. RADIO MIX 4:25

2. INSTRUMENTAL 4:25

PRODUCED BY Sam Moses and Kurt Shore
ENGINEERED BY Mr. Mitch and Joe Alexander
RECORDED AT Kajem/Victory Studios
PUBLISHED BY Babe Music ASCAP

℗ 1987



Picasso's Kid

SIDE B

SR1969B

33 1/3 RPM

WE NEED A LITTLE LOVE

(Shore/Moses)

1. ACOUSTIC VERSION 4:25
2. SPECIAL VERSION 4:15

PRODUCED BY Sam Moses and Kurt Shore
ENGINEERED BY Mr. Mitch and Joe Alexander
RECORDED AT Kajem/Victory Studios
PUBLISHED BY Babe Music ASCAP

℗ 1987


REBECCA PARRIS
Passionate
Fling
STEREO 33⅓ RPM
Side One
BEC 1
Weston-Blair Productions ℗
1. SOMEWHERE OVER THE RAINBOW
(Arlen & Harburg) ASCAP 4:40
2. TEACH ME TONIGHT
(Depaul & Cahn) ASCAP 3:55
3. WE WERE ONE
(Parris & Ellis) ASCAP 3:57
4. CRAZY WORLD OF LOVE
(Ellis) ASCAP 2:02
5. FOR TODAY, TOMORROW AND ALWAYS
(Sonnet For A New Friend)
(Ellis & Chichester) ASCAP 5:44
(43699)

REBECCA PARRIS

A Passionate Fling

STEREO 33⅓ RPM

Side Two

BEC 1
Weston-Blair Productions ℗

1. **LITTLE SUNFLOWER**
   (Hubbard & Meenan) ASCAP 6:41
2. **ROUND MIDNIGHT**
   (Monk, Williams & Hanighen) ASCAP 6:12
3. **I NEVER NOTICED UNTIL NOW**
   (Ellis) ASCAP 4:40
4. **ALL BLUES**
   (Davis) BMI 4:32

(43699)


HWO
RECORDS
EL CAMELLO IMPORTADO
Canta: LA CAPERUCITA
con MASO RIVERA y su CONJ. TIPICO
HWO-1001-A
33⅓ RPM
STEREO
1. EL CAMELLO IMPORTADO - Guaracha Jibara - Gloria M. Ortiz
2. BORICUA CIENTO POR CIENTO -
Seis Chorreao - Gloria M. Ortiz
3. PARRANDA DE ANIMALES - Aguinaldo - Gloria M. Ortiz
4. EL CAMELLO ENAMORADO -
Merengue - Gloria M. Ortiz
5. GEMIDO DE AMOR - Ranchera - D.R.


HWO
RECORDS
EL CAMELLO IMPORTADO
Canta: LA CAPERUCITA
con MASO RIVERA y su CONJ. TIPICO
HWO-1001-B
33⅓ RPM
STEREO
1. VENGO SALUDANDO -
Aguinaldo Orocoveno - Gloria M. Ortiz
2. EL VACILON DE MASO - Aguinaldo - Maso Rivera
3. POR TODA LA VIDA - Aguinaldo - Gloria M. Ortiz
4. YO HE VISTO LLORAR A DIOS - Vals - D.R.
5. EL TUNE UP - Guaracha Cumbia - Gloria M. Ortiz



VARIOUS
SUPER SALSA MIX

SIDE A

SP 54

1. **LA MURGA PANAMEÑA** (Willie Colon/Hector LaVoe)
2. **AMPARO ARREBATO** (Richie Ray/Bobby Cruz)
3. **LA CARTERA** (Orquesta Harlow)
4. **PERIODICO DE AYER** (Hector LaVoe)
5. **TRES DIAS DE CARNAVAL** (Celia Cruz/Johnny Pacheco)
6. **PEDRO NAVAJA** (Willie Colon/Ruben Blades)
7. **SOY LA LEY** (Pete "El Conde" Rodriguez)
8. **AGUZATE** (Richie Ray/Bobby Cruz)
9. **PLANTACION ADENTRO** (Willie Colon/Ruben Blades)
10. **SACA TU MUJER** (Fania All Stars)

Produced by: M. L. I.

℗ and © 1983 Musica Latina Int., Inc.

VARIOUS
SUPER SALSA MIX

SIDE B **SP 54**

1. **CHE CHE COLE** (Willie Colon/Hector LaVoe)
2. **ORIZA EH** (Celia Cruz/Johnny Pacheco)
3. **AHORA VENGO YO** (Richie Ray/Bobby Cruz)
4. **SALUD, DINERO Y AMOR** (Orquesta Novel)
5. **CATALINA LA O** (Pete "El Conde" Rodriguez)
6. **CUCALA** (Celia Cruz/Johnny Pacheco)
7. **ANACAONA** (Ched Feliciano)
8. **CHICA PLASTICA** (Willie Colon/Ruben Blades)
9. **MI GENTE** (Hector LaVoe)
10. **GHANA E** (Willie Colon/Hector LaVoe)

Produced by: M.L.I.

℗ and © 1983 Musica Latina Int., Inc.

四海出版社

Four Seas ® RECORDS

林聲翕合唱歌曲

趙琴主編

（音樂風唱片）

版權所有
不准翻印

33⅓R.P.M不碎膠片

A面

1.迎 春 曲
GREETING TO SPRING

2.重遊西湖
WEST LAKE, WE MEET AGAIN

3.圍 爐 曲
BY THE FIRE SIDE

4.你 的 夢
YOUR DREAMS

5.笑 之 歌
SONG OF LAUGHTER

6.滿 江 紅
RIVER OF GRIMSON

中國廣播公司音樂風出版
四海唱片出版社印行

四海出版社

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四海出版
FourSeas
RECORDS
林聲翕合唱歌曲
趙琴主編
（音樂風唱片）
版權所有
不准翻印
33⅓R.P.M不碎膠片
B面
7.一根扁担
A BAMBOO POLE
8.水仙花
DAFFODIL
9.掀起你的蓋頭來
LIFE UP YOUR VEIL
10.渭城曲
FAREWELL TO "WEI CITY"
11 祝福
BLESSING
中廣合唱團·林寬指揮
林聲翕客席指揮·篠田梓鋼琴伴奏
中華民國六十年七月出版
出版製片者：四海唱片出版社製一五三～一六二號
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1



CITADEL

CT-MS-7
Side 1

CITADEL

1. The Lady Takes a Sailor - (3:30)
2. So Big - 3:40

3. Ice Palace - 3:36
4. Spencer's Mountain - 6:20
5. City for Conquest - 5:20

Composed and conducted by Max Steiner

Custom produced for the Max Steiner Music Society.
Not licensed for public sale.
Citadel Records
PO Box 1662,
Burbank, CA 91507

2

CITADEL

CT-MS-7
Side 2

CITADEL

1. Operation Pacific - 9:20
2. The Life of Emile Zola - 13:05

Composed and conducted by
Max Steiner

Custom produced for the Max Steiner Music Society.
Not licensed for public sale.
Citadel Records
PO Box 1662,
Burbank, CA 91507


Capitol®
CASTLES
JOY OF COOKING
Stereo
ST-11050
(ST 2-11050)
Side 2
1. BEGINNING TOMORROW
(Toni Brown) 4:30
2. LET LOVE CARRY YOU ALONG
(Toni Brown) 2:45
3. HOME TOWN MAN
(Terry Garthwaite) 4:00
4. ALL AROUND THE SUN
AND THE MOON
(Toni Brown) 4:40
5. BAD LUCK BLUES
(Blind Lemon Jefferson) 3:30
℗1972 Capitol Records, Inc.
All Selections ASCAP
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859

kgb records

HOME GROWN IV

1. **Singing Celebration** - Don Auten
2. **Singing My Way To San Diego** - B. Kaplan
3. **Leucadia** - D. Monzeglio & S. Ecke

4. **The Alonzo F. Horton Memorial Rag** -
Hunt 'n' Peck
5. **Toll Bridge Refugee** - Island
6. **Light Of The City** -
J. Slowiczek, R. Satterfield & J. Tober

MELLOW SIDE

profits benefit 1976 united way


kgb records
HOME GROWN IV
1. Never Walk Away - Listen
2. I Can See The Point -
Pete Filacio & The Fantasy Band
3. Sunnyside Sadie - James Francis Lamont
4. Logan Avenue Blues -
Ted Picou & Good News
5. Logan Heights - Pillars Of Society
6. Rollin' Home - Southbound
ROCK 'N' SIDE
profits benefit 1976 united way

MAGIC DISC

MD-110
SIDE A

STEREO
33⅓ RPM

MOST REQUESTED RHYTHM BAND

GOT TO GIVE IT UP 12:42

Jobete Music Co., Inc. (ASCAP)
℗ 1977 Magic Disc Record

MAGIC DISC

MD-110
SIDE B

STEREO
33⅓ RPM

MOST REQUESTED RHYTHM BAND

BRICK HOUSE 12:55

Jobete Music Co., Inc./
Commodores Entertainment Corp. (ASCAP)
℗ 1977 Magic Disc Record

SHAOLIN RECORDS

RICHARD O'CONNOR

TEMPTATION

STEREO
RDC1001

SIDE ONE
33 1/3

TEMPTATION — 4:29
WE'RE NOT WORKING OUT — 3:26

WRITTEN AND PRODUCED
BY
RICHARD O'CONNOR

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SHAOLIN RECORDS

RICHARD O'CONNOR

TEMPTATION

STEREO
RDC1001

SIDE TWO
33 1/3

MY CHILD — 3:17

CAROL (Live at Blue Moon) — 2:49

WRITTEN AND PRODUCED
BY
RICHARD O'CONNOR

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SIDE
1
33⅓ LP

Galveston Salutes | a great showman



Phil Harris

A Night To Remember in the Balinese Room on Galveston Isle, Port of Paradise

May 21, 1966



WRITTEN, NARRATED AND PRODUCED
BY FRED NAHAS




THRILLS
THE LOST GO TO BAND
MCA RECORDS
MCA-2232
(MCA1094)
One Side
1. WRITE A SO
2. RELIEF (John
3. WILDERNE
(Robert
4. SWEET LITTLE LI
(Roger Bartlett)
5. LIFE IS THE REASON (4.20-BMI)
(John Inmon)
6. DEAD ARMADILLO (2:14-BMI)
(Robert Livingston)
PRODUCED BY MICHAEL BROVSKY
A FREE FLOW PRODUCTION
℗ 1976
MCA RECORDS, INC.
©1973 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


THRILLS
THE LOST GENTRY BAND
MCA RECORDS
MCA-2232
(MCA1095)
The Other Side
1. THE LAST
(Gary
2. LIFE IN
(Robert Living
3. AIN'T NO
(Gary P. Nunn
4. SEXY THING (Gary P. Nunn-Rafael Diaz) (3:34-BMI)
5. DADDY'S MONEY (John Lamon) (3:42-BMI)
6. I'LL COME KNOCKIN' (3:20-BMI)
(Walter Hyatt)
PRODUCED BY MICHAEL BROVSKY
A FREE FLOW PRODUCTION
℗ 1976
MCA RECORDS, INC.
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REGO
"WE IRISH TALK LIKE THAT"
Hal Roach
R-36,000
Side A
Recorded Live at
Jury's Irish Cabaret


REGO
"WE IRISH TALK LIKE THAT"
Hal Roach
R-36,000
Side B
Recorded Live at
Jury's Irish Cabaret

JOHN CALE

Artificial Intelligence

VERTIGO

Side One

Beggars Banquet

BEGA 68

EVERYTIME THE DOGS BARK
(John Cale/Dave Young/Larry Sioman)
DYING ON THE VINE
THE SLEEPER
VIGILANTE LOVER
CHINESE TAKEAWAY (Hong Kong 1977) (Medley)
(Monnot Moustaki/Wood/John Cale)

All titles composed by John Cale/Larry Sioman
except where indicated.
Produced by John Cale
℗1985 Beggars Banquet

33.3

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JOHN CALE

Artificial Intelligence

VERTIGO
Side Two

Beggars Banquet
BEGA 68

SONG OF THE VALLEY
FADE AWAY TOMORROW
BLACK ROSE
SATELLITE WALK

All titles composed by John Cale/Larry Sioman
Produced by John Cale
℗1985 Beggars Banquet

33.3

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MMO
FOR DRUMMERS ONLY!
Jazz Band Music Minus One Drummer
Bob Wilber, tenor-Phil Woods, alto sax
George Dorsey, alto sax-Urbie Green, trombone
Jim Nottingham, trumpet-Wilbur Ware, bass
Hank Jones, piano-Jim Chapin, hi-hats
4002
MMO 125-A
(MMO 4002-A)
1: I MAY BE WRONG
2: LIKE HELP !
3: PERDIDO
4: THE LADY IS A TRAMP
Conceived and Arranged by
Bob Wilber and Jim Chapin


MMO
FOR DRUMMERS ONLY!
Jazz Band Music Minus One Drummer
Bob Wilber, tenor-Phil Woods, alto sax
George Dorsey, alto sax-Urbie Green, trombone
Jim Nottingham, trumpet-Wilbur Ware, bass
Hank Jones, piano-Jim Chapin, hi-hats
4002
MMO 125-B
(MMO 4002-B)
1: PINK ICE
2: SAY WHAT?
3: I'LL TAKE ROMANCE
4: COTTONTAIL
Conceived and Arranged by
Bob Wilber and Jim Chapin


SAS RECORDS
LIFE OF A KING
SIDE ONE
MA 1555
1. MONTGOMERY
2. BIRMINGHAM
3. WASHINGTON
Artists: Rev. Arthur Langford as Dr. King
Betty Vaughn, Narrator
Larry Barnett; John Bascom; Eddie Dodson; Brenda Hall; Jack Holt; Letitia King; Michael Langford; William Pryor; and The Atlanta Philharmonic Chorale
753 Charlotte Place, N.W. Atlanta, Ga. 30318

SAS RECORDS

LIFE OF A KING

SIDE TWO

MA 1555

MEMPHIS

Artists: Rev. Arthur Langford as Dr. King
Betty Vaughn, Narrator
Larry Barnett; John Bascom; Eddie Dodson; Brenda Hall; Jack Holt; Letitia King; Michael Langford; William Pryor; and The Atlanta Philharmonic Chorale

753 Charlotte Place, N.W. Atlanta, Ga. 30318


SR RECORDS
RETURN OF THE SHADOW
SHADOW
SIDE A
SR 005
Recorded at: KH Studios
Engineer: Eric Michaud
℗ 1981
Made In Barbados
1. WEIRD FEELINGS 4:39
2. OBEAH 4:42
3. JUDGEMENT DAY 4:44
4. KEEP OF THE DOPE 4:29
Music Arrangments: Art De Coteau
All Songs Composed by Winston Bailey
Produced by Winston Bailey


SR RECORDS
RETURN OF THE SHADOW
SHADOW
SIDE B
SR 0
Recorded at: KH Studios
Engineer: Eric Michaud
1. THE STORM 4:42
2. MAURINE 3:38
3. RETURN OF THE SHADOW 3:32
4. ONE LIFE TO LIVE 3:32
Music Arrangments: Art De Coteau
All Songs Composed by Winston Bailey
Produced by Winston Bailey

AUDIORAMA



706-A
Side One

33⅓ RPM

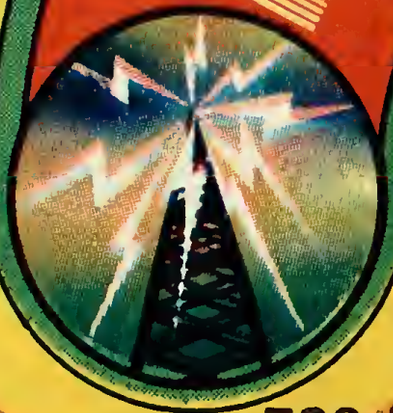
QUISQUEYA DISCO PARTY VOL. II

Tito Delgado Y Su Orquesta

1. SINA JUANICA - 2. CALIENTE
3. CON EL PICO PRENDIO - 4. MARIA EN GRACIA
5. CONTIGO - 6. FIESTA
7. SALCOCHO PRIETO - 8. SAN ANTONIO
9. LA MUERTE DE MARTIN - 10. SINA JUANICA

AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036

AUDIORAMA



706-B
Side Two

33⅓ RPM

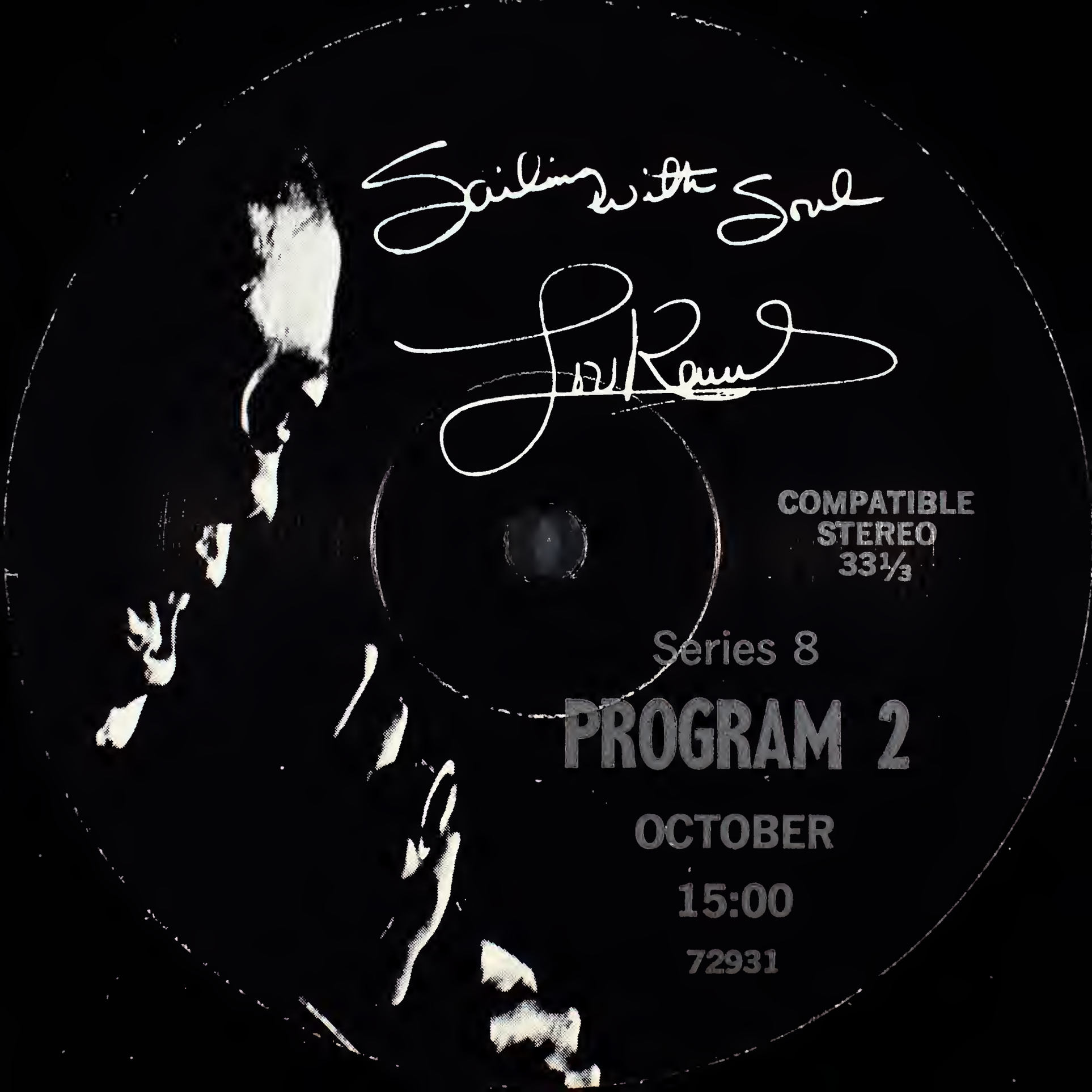
QUISQUEYA DISCO PARTY VOL. II

Tito Delgado Y Su Orquesta

1. LA EMPALIZA - 2. MATARON AL CHIVO
3. CONSIGNE ESO. - 4. COSA BUENA
5. TOLA AY TOLALA - 6. ANTONIO MI HIJO
7. LOS ALGODONES - 8. LA RESBALOZA
9. COMPAY CUCU - 10. LA EMPALIZA

AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036


Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 1
OCTOBER
15:00
72931


Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 2
OCTOBER
15:00
72931


Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 3
OCTOBER
15:00
72932


Sailing with Soul
Lou Rawls
COMPATIBLE
STEREO
33⅓
Series 8
PROGRAM 4
OCTOBER
15:00
72932

Words of Inspiration

DAILY BIBLE SPOTS

SIDE ONE
011089
7A
ALL SPOTS :58
33 1/3 RPM

SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. July 23
2. July 24
3. July 25
4. July 26
5. July 27
6. July 28
7. July 29
8. July 30
9. July 31
10. Aug. 1
11. Aug. 2
12. Aug. 3
13. Aug. 4
14. Aug. 5
15. Aug. 6
16. Aug. 7
17. Aug. 8

Words of Inspiration

DAILY BIBLE SPOTS

SIDE TWO
011089
7B
ALL SPOTS :58
33 1/3 RPM



SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. **Aug. 9**
2. **Aug. 10**
3. **Aug. 11**
4. **Aug. 12**
5. **Aug. 13**
6. **Aug. 14**
7. **Aug. 15**
8. **Aug. 16**
9. **Aug. 17**
10. **Aug. 18**
11. **Aug. 19**
12. **Aug. 20**
13. **Aug. 21**
14. **Aug. 22**
15. **Aug. 23**
16. **Aug. 24**
17. **Aug. 25**

Words of Inspiration

DAILY BIBLE SPOTS

SIDE ONE
011089
9A
ALL SPOTS :58
33 1/3 RPM



SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. **Sept. 29**
2. **Sept. 30**
3. **Oct. 1**
4. **Oct. 2**
5. **Oct. 3**
6. **Oct. 4**
7. **Oct. 5**
8. **Oct. 6**
9. **Oct. 7**
10. **Oct. 8**
11. **Oct. 9**
12. **Oct. 10**
13. **Oct. 11**
14. **Oct. 12**
15. **Oct. 13**
16. **Oct. 14**
17. **Oct. 15**

Words of Inspiration

DAILY BIBLE SPOTS

SIDE TWO
011089
9B
ALL SPOTS :58
33 1/3 RPM

SOUTHERN BAPTIST
RADIO-TV COMMISSION
6350 W. FREEWAY
FT. WORTH, TX 76150
800-433-5757

1. **Oct. 16**
2. **Oct. 17**
3. **Oct. 18**
4. **Oct. 19**
5. **Oct. 20**
6. **Oct. 21**
7. **Oct. 22**
8. **Oct. 23**
9. **Oct. 24**
10. **Oct. 25**
11. **Oct. 26**
12. **Oct. 27**
13. **Oct. 28**
14. **Oct. 29**
15. **Oct. 30**
16. **Oct. 31**
17. **Nov. 1**

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REMIX

SIDE 1

Pass It On

3 Steps From Nowhere

Featuring: Trugoy The Dove From De La Soul
Trugoy The Dove Courtsey Of Tommy Boy Records

Written by: D. Jolicoeur, E. Washington, G. Finley, J. Rushing, H. Quick

Produced by; Doug Lazy & Rimshot for 30 Below Funk Productions

Publishing: Lazy 1 Publishing BMI, Cherryworks/ Warner Chappell BMI, 30 Below Funk ASCAP

Executive Preoducer: Michael Lombard

Contact: Jammin Jimmy, 770-664-9262 x. 2333

1. PASS IT ON (Remix/Radio) 4:30
2. PASS IT ON (Remix/Street) 4:30

8134

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REMIX

SIDE 2

Pass It On

3 Steps From Nowhere

So-Lo jam RECORDS

Intersound

QLT Records

Featuring: Trugoy The Dove From De La Soul
Trugoy The Dove Courtsey Of Tommy Boy Records

Written by: D. Jolicoeur, E. Washington, G. Finley, J. Rushing, H. Quick

Produced by; Doug Lazy & Rimshot for 30 Below Funk Productions

Publishing: Lazy 1 Publishing BMI, Cherryworks/ Warner Chappell BMI, 30 Below Funk ASCAP

Executive Preoducer: Michael Lombard

Contact: Jammin Jimmy, 770-664-9262 x. 2333

1. PASS IT ON (Remix/Instrumental) 4:30
2. PASS IT ON (Take A Hit/Original) 3:59
3. PASS IT ON (Remix/Accapella) 4:28

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Rose

BILL LOWE AND CRIPPLE CREEK AT HOME

SIDE 1
STEREO
LPR-777
41853

A Rose
Production
Gospel

1. Cripple Creek - 1:09
2. Cindy - 2:00
3. Home Sweet Home - 2:39
4. Lonely Tombs - 2:55
5. Tragic Romance - 3:21
6. Coat Of Many Colors - 2:50
7. Hot Corn Cold Corn - 1:40

Rose Recording & Publishing ~ 416 Attica Vandalia, Ohio

Rose

BILL LOWE AND CRIPPLE CREEK AT HOME

SIDE 2
STEREO
LPR-777
41854



A Rose
Production
Gospel

1. Heaven Light - 4:00
2. New River Train - 2:37
3. John Henry - 2:28
4. Wild Wood Flower - 2:50
5. Old Joe Clark - 2:19
6. Will The Circle Be Unbroken - 2:06

Rose Recording & Publishing ~ 416 Attica Vandalia, Ohio


Kara
PRODUCTIONS
"THERE'S NO LIFE WITHOUT MUSIC"
RUKSHUN
Distributed By
KARA PRODUCTIONS
P.O. BOX 189
HUNTINGTON STATION,
HUNTINGTON, NY 11746
VOICE MAIL (917) 785-4025
FAX (516) 262-0624
SIDE A
33 1/3 RPM
STEREO
R-KP-95-LP
Produced by:
RUKSHUN
Carnival is Woman
1. JUMP AND WINE
2. FEEL TO PARTY
3. IF YUH GUN UP
4. CARNIVAL IS WOMAN - Mega Mix
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Kara
PRODUCTIONS
"THERE'S NO LIFE WITHOUT MUSIC"
RUKSHUN
Distributed By
KARA PRODUCTIONS
P.O. BOX 189
HUNTINGTON STATION,
HUNTINGTON, NY 11746
VOICE MAIL (917) 785-4025
FAX (516) 262-0624
SIDE B
33 1/3 RPM
STEREO
R-KP-95-LP
Produced by:
RUKSHUN
Carnival is Woman
1. CARNIVAL IS WOMAN
2. FREE AND EASY DANCING
3. DOH STOP DE BACCHANAL
4. GOING CRAZY
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33 3 RPM
Stereo

Third World Villianz

IDW01

No Where To Run

1. No Where To Run - Midcoast Version
2. No Where To Run - Club Instrumental

Side A



No Where To Run

Music produced by Spike Rebel (C. Newbill) of Rebel Innovation
Music co-produced by J. Wordlaw (J-Wordz)
Song written by Third World Villianz - Aaron Wordlaw (Rap Artillery), Clint Hazziez (Accomplice), and Cornelius Chandler (Nemesis)

© ℗ 1999 Third World Villianz

For booking contact: Joel at In Da Woodz Productions • 1447 S 16th Avenue • Maywood, IL 60153 • 708-681-5042

33.3 RPM
Stereo

Third World Villianz

IDW01

No Where To Run

1. No Where To Run - East Coast Version
2. In My Lifetime

B Side

No Where To Run

Music produced by Spike Rebel (C. Newbill) of Rebel Innovation
Music co-produced by J. Wordlaw (J-Wordz)
Song written by Third World Villianz, Aaron Wordlaw (Rap Scallion), Clint Hazziez (Accomplice), and Cornelius Chandler (Nemesis)

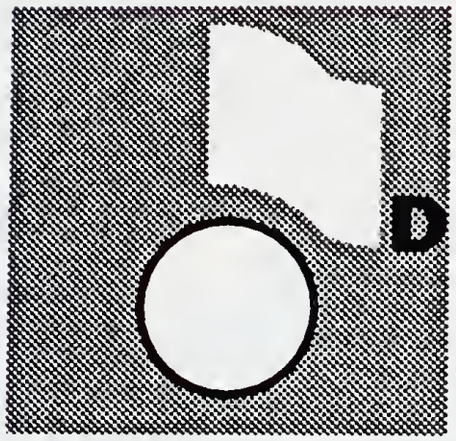
In My Lifetime

Music produced by J-Wordz
Music co-produced by Rap Scallion
Song written by Rap Scallion, Accomplice, and Nemesis

© © 1999 Third World Villianz

• For booking contact Joel at In Da Woodz Productions • 1047 S. 6th Avenue • Maywood, IL 60153 • 708-681-5042

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Dur® Music Inc.
1-800-Dur Music

SIDE A
130-100
33 1/3 RPM

PROMOTIONAL COPY
NOT FOR SALE

ALDIN BIRDETTE

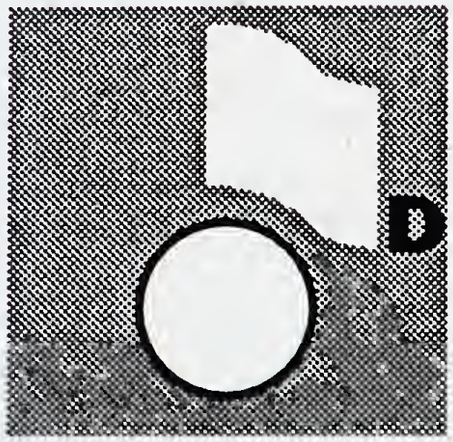
LET LOVE LEAD THE WAY (DROPP MIX)

(A. Birdette - B. Coffing)

1. VOCAL
2. INSTRUMENTAL

Produced by: Barry Bee / Engineered by: JONO
Background Vocals by: Duberry / Executive Producer: N.D.
Published by: B Dur Publishing / ASCAP
Platinum Dur / BMI

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Dur® Music Inc.
1-800-Dur Music

SIDE B
130-100
33 1/3 RPM



PROMOTIONAL COPY
NOT FOR SALE

ALDIN BIRDETTE

LET LOVE LEAD THE WAY (DROPP MIX)

(A. Birdette - B. Coffing)

1. VOCAL

2. INSTRUMENTAL

Produced by: Barry Bee / Engineered by: JONO
Background Vocals by: Duberry / Executive Producer: N.D.
Published by: B Dur Publishing / ASCAP
Platinum Dur / BMI


NAIS
BREAK U OFF
72392 78067-1
SIDE A
1. DIRTY SOUTH REMIX* 4:07
2. ALBUM VERSION+ 3:50
3. A CAPPELLA WITH RHODES+ 3:48
Executive Producer: David Michery
Co-Executive Producer: Emanuel M. Brulé
Lead Vocals by KT
*Remixed by F. Gucci Hawkins
+Produced by NAIS and Emanuel M. Brulé
Written by F. Hawkins/K. Robinson/C. Woods
Published by Da Boot Songs (ASCAP)/
NAIS Songs (BMI)
STREET LIFE/SCOTTI BROS. RECORDS, A DIVISION OF ALL AMERICAN MUSIC GROUP, 808 WILSHIRE BOULEVARD, SANTA MONICA, CA 90401.
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7 23927 80671 4
From the Street Life
Records release
Str-8 From Da' Boot
(72392 75498-2/4)


BREAK IT OFF
NAIS
72392 78067-1
SIDE B
1. CREEP WITH ME REMIX* 4:01
2. BREAK A PIECE REMIX* 4:10
3. CREEP WITH ME REMIX (INSTRUMENTAL)* 4:00
Executive Producer: David Michery
Co-Executive Producer: Emanuel M. Brulé
Lead Vocals by KT
*Remixed by F. Gucci Hawkins
+Produced by NAIS and Emanuel M. Brulé
Written by F. Hawkins/K. Robinson/C. Woods
Published by Da Boot Songs (ASCAP)/
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From the Street Life
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7 23927 80671 4

M.C. PROD.

ONE FOR D ROAD

SIDE A
COTT 1992

33 1/3 rpm Stereo
All rights reserved

1. ONE FOR D ROAD
Alison Ayres

2. WINE UP
Barnet (Preacher) Henry

3. THIS PARTY CAN'T DONE
Barnet (Preacher) Henry

Recorded at Muzic Lab & Sunset Studios
Arrangers: Kenny Phillips and Leston Paul
Executive Producer: M.,Chanka

M.C. PROD.

ONE FOR D ROAD

SIDE B
COTT 1992

33 1/3 rpm
All rights reserved

1. SOCA SWEETNESS
Donrick Williamson (Funny)
2. WATCH BUT DOH TOUCH
Donrick Williamson (Funny)
3. AH MOVING MEH WAIST
Fitzroy Phillips (Buddhist)

Recorded at Muzic Lab and Sunset Studios
Arrangers: Kenny Phillips and Leston Paul
Executive Producer: M. Chanka

M D PRODUCTIONS



WITTY * WASSY * JUMPY

33 1/3 RPM

SIDE A



1. PAN REVENGE
2. BIG SHOT PARTY
3. SOCA ADDICT

Dist. By:
Chanka
587 E. 42 St.
Brooklyn, N.Y. 11213
(718) 629–2439

M D PRODUCTIONS

WITTY * WASSY * JUMPY

33 1/3

SIDE B

1. I NEED YOUR LOVING
2. CALLOO CHRISTIAN
3. OBEAH

Dist. By:
Chanka
587 E. 42 St.
Brooklyn, N.Y. 11213
(718) 629–2439

RUKSHUN

SIDE A

33 1/3 RPM STEREO

All Rights Reserved

DOH STOP DE BACHANAL

(RUKSHUN)

Composed by: WINSFORD DES VIGNES

Arranger by: LESTON PAUL

Engineer: ERROL SOOKRAJ

Performed by: RUKSHUN

Made in the Republic of
Trinidad and Tobago by
HEWCO ENT. LTD.

RUKSHUN

SIDE B

33 1/3 RPM STEREO

All Rights Reserved

DOH STOP DE BACHANAL (CLUB MIX)

(RUKSHUN)

Composed by: WINSFORD DES VIGNES

Arranger by: LESTON PAUL

Engineer: ERROL SOOKRAJ

Performed by: RUKSHUN

Made in the Republic of
Trinidad and Tobago by
HEWCO ENT. LTD.

CUSTOM PROCESSED AND PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

NAVY MUSIC

Annapolis

U. S. NAVAL ACADEMY BAND
MIDSHIPMEN DRUM & BUGLE CORPS

SIDE 1

30M-1866A

1. ANCHORS AWEIGH
2. HANDS ACROSS THE SEA
3. SEA MEDLEY
   Nancy Lee - Blow The Man Down - Sailing
4. THE THUNDERER
   Midshipmen Drum & Bugle Corps
5. SEMPER FIDELIS - MARINE HYMN

LONG PLAYING MICROGROOVE 33⅓ R.P.M.

PUBLISHED BY Recorded Publications Company CANOGA PARK, CALIFORNIA

CUSTOM PROCESSED AND PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

REG U S PAT OFF MARCA REG STRADA

NAVY MUSIC

Annapolis

U. S. NAVAL ACADEMY
CHAPEL CHOIR - GLEE CLUB
ANTIPHONAL CHOIR

SIDE 2

30M-1866B

1. NAVY BLUE & GOLD
2. ANNAPOLIS MEDLEY
   Anchors Aweigh - Up With The Navy - Up and At 'Em Navee' - Fight, Fight, Fight For the Navy (Eyes of the Fleet) - There's An Appropriation - The Goat Is Old And Gouty - Navy Victory March
3. NAVY HYMN
   Eternal Father Strong To Save

LONG PLAYING MICROGROOVE
33 1/3 R.P.M.

PUBLISHED BY Recorded Publications Company, CAMDEN, N. J.


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
LYPSO LAND
TOTAL PARTY
SIDE A
CR 018
℗ 1991
33⅓ RPM
CHARLIE'S
RECORDS
1. SOCA TASSA 5:49
Vocal – Adrian Philbert
2. NONE STOP PARTY 5:53
Vocal – Roger George
3. OUT IN THE STREET 5:47
Vocal – Albert Bushe/Roger George/
A. Philbert/D. Rudder


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
CHARLIES
LYPSO LAND
TOTAL PARTY
SIDE B
CR 018
℗ 1991
33⅓ RPM
CHARLIE'S
RECORDS
1. WINER GIRL 5:21
Vocal – Roger George
2. SAVANNAH PARTY 5:55
Vocal – David Rudder
3. OLD TIME DAYS (Medley) 6:30
Vocal – Adrian Philbert



RECORDS

001

33⅓ RPM
STEREO

TRINIDAD RIO

Arr. Produced By
Lenny Hadaway
Mktd. Flick/New Era
Recorded At
Nisbett Studios, London
℗ Flick Music/Cott 1988
© Flick Rec. Ltd. 1988

SIDE A:

SOCA GOING KILL SOMEBODY
(D. Brown)

RUM & COCA COLA
(R. Grant)

OLDER WOMEN
(D. Brown)

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TRINTOWN

RECORDS

001

33⅓ RPM
STEREO

TRINIDAD RIO



Arr. Produced By
Lenny Hadaway
Mktd. Flick/New Era
Recorded At
Nisbett Studios, London
℗ Flick Music/Cott 1988
© Flick Rec. Ltd. 1988

SIDE B:

LOOK WHAT YOU DONE
(L. Hadaway)

WAITING GAME
(D. Brown)

SOCA SHANGO
(L. Hadaway-D. Brown-D. Leeque)

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Side 1

brian saunders
(it's about) time



Happier Times
Nothing At All
A Favor
A Broken Clock
Dearest

Side 2

SOUNDS LIKE Whoop™

Stumble Around
The Cradle Robber's Song
Another Day
(It's About) Time

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(Sounds Like Whoop, ASCAP)
"Stumble Around", ©2001 Josh Simon.
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A BED OF LIGHT

THERESA RUSSELL

Birthday Poems

S.O.S.

Keychain Trophy

UNLANDING

DENNIS CALLACI



ARC OF A DIVER

FAULTLINE

HOUDINI

IN WAIT



RECORDS

Barbara Carroll

"At The Piano"

SIDE ONE DS-847

1. DREAM DANCING — 7:41
(Cole Porter; Chappell & Co./ASCAP)

2. EMILY — 7:27
(J. Mandel/J. Mercer; Miller Music/ASCAP)

3. SOON IT'S GONNA RAIN — 4:16
(H. Schmidt/Tom Jones; Chappell & Co/ASCAP)

4. A CHILD IS BORN — 5:20
(Jones-Wilder; D'Accord Music, Inc/ASCAP)

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DISCOVERY®
RECORDS
Barbara Carroll
"At The Piano"
SIDE TWO
DS-847
1. WHAT TIME IS IT — 7:35
(Barbara Carroll; Barcol Music/ASCAP)
2. MY SONG — 8:16
(Keith Jarrett; Cavelight Music/BMI/AMRA)
3. A GAL IN CALICO — 3:25
(Schwartz/Robin; Warner Bros/BMI)
4. A LITTLE WARM — 5:27
(Barbara Carroll; Barcol Music/ASCAP)
©℗ 1981 TREND/DISCOVERY RECORDS, Box 48081, Los Angeles, CA. 90048


COLUMBIA
TONY BENNETT
AT CARNEGIE HALL PART 1
Recorded Live at Carnegie Hall June 9th 1962
with Ralph Sharon and his Orchestra
1 LULLABY OF BROADWAY
C2S-823-Side 1
CS 8705
NONBREAKABLE
XSM 5721B
2 JUST IN TIME
3 ALL THE THINGS YOU ARE
4 STRANGER IN PARADISE
5 LOVE IS HERE TO STAY
6 CLIMB EV'RY MOUNTAIN
7 OL' MAN RIVER
"360 SOUND" STEREO "360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
TONY BENNETT
AT CARNEGIE HALL PART 1
Recorded Live at Carnegie Hall June 9th 1962
with Ralph Sharon and his Orchestra
C2S-823-Side 2
CS 8705
NONBREAKABLE
XSM 57219
1 IT AMAZES ME -C. Leigh-C. Coleman-
2 FIREFLY -C. Leigh-C. Coleman-
3 I Left My Heart IN SAN FRANCISCO
-D. Cross, G. Cory
4 HOW ABOUT YOU -R. Freed-B. Lane-
5 APRIL IN PARIS -E. Y. Harburg
V. Duke-
6 SOLITUDE -E. DeLange-I. Mills-
D. Ellington-
7 I'M JUST A LUCKY SO AND SO
-M. Dixon-D. Ellington-
360 SOUND STEREO "360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


Sears
GORDON JENKINS
THE ROMANTIC MOODS OF GORDON JENKINS
SPS-403
SIDE 1
(3005)
33⅓ RPM
STEREO
1. YOURS
(Rodriguez-Roig-Gamse)
2. THE LAMP IS LOW
(Ravel-Shefter-DeRose-Parrish)
3. TIME WAS
(Russell-Prado-Luna)
4. FOR THE WANT OF A STAR
(Lecuona-Gamse)
5. ARRIVEDERCI ROMA
(Rascel-Garime-Giovannini)

Sears

GORDON JENKINS

THE ROMANTIC MOODS OF GORDON JENKINS

SPS-403
SIDE 2
(3005)

33⅓ RPM
STEREO

1. MY SILENT LOVE
   (Suesse-Heyman)
2. DRIFTING & DREAMING
   (Curtis-Van Alstyne-Schmidt-Gillespi)
3. TO EACH HIS OWN
   (Livingston-Evans)
4. DOES YOUR HEART BEAT FOR ME
   (Johnson-Morgan-Parrish)
5. MY REVERIE
   (Debussy-Clinton)

RPC

THE COMMUNITY COLLEGE SINGERS
LIVE
AT VASSAR COLLEGE

Side 1 *STEREO*

Rerecorded from client's furnished tape

Z 458341

1. CORNER OF THE SKY (from Pippin)-arr. C. White
   Virginia Smith, soloist
2. WALK HIM UP (from Purlie)-arr. Clayton White
   Ernestine Cox, soloist
3. A PORTRAIT OF DUKE ELLINGTON-arr. J. Cacavas
   SOPHISTICATED LADY
   SATIN DOLL (Timothy Wilson, soloist)
   MOOD INDIGO
   SOLITUDE
   IT DON'T MEAN A THING (Osyande Kalitiv, soloist)

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



THE COMMUNITY COLLEGE SINGERS
LIVE
AT VASSAR COLLEGE

Side 2 *STEREO*



Rerecorded from client's furnished tape

Z 458342

1. JOY IN THE MORNING (Edwin Hawkins)
   Vicky Huggins & Patricia Hall, soloists
2. GOOD AND FAITHFUL SERVANT-arr. J. Simpson
   Frank Wells & Patricia Hall, soloists
3. I'M COMING HOME LORD (Andrae Crouch)
   Marlon Robinson, soloist
4. WATCH YE THEREFORE-arr. Joy Simpson
   Gregory Hopkins, soloist

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

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SADAIC-BIEM-COMAR

PNE. 10010 - A

PRODUCCIONES: ROGER LOPEZ

ESTEREO-MONO

PNE: 10010

TENEMOS ALGO BUENO

1. **TENEMOS ALGO BUENO** (We got a good thing going) (The Corporation) • 2. **IMAGINACION** (Imagination) (Burke-Van Heusen) • 3. **BAJA A LA TIERRA** (Down to earth) (Miller-O'Malley-Vandenberg) • 4. **CANCION DE NAVIDAD** (The Christmas song (Mel Torme-Robert Wells) • 5. **SOLO NUEVAMENTE (NATURALMENTE)** (Alone Again) (Naturally) (Raymond O'Sullivan)

Arreglos y Dirección: DON SEBESKY Y BOB JAMES

HANK CRAWFORD

(Intérprete)

Bajo licencia exclusiva CTI - USA

(P) 1974 - RECORD PARNASO S. A.
CORRIENTES 1922 - 1er. Piso

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PRODUCCIONES: ROGER LOPEZ

SADAIC-BIEM-COMAR

PNE. 10010 - B

ESTEREO-MONO

PNE: 10010

TENEMOS ALGO BUENO

1. **NO SE** (I don't know) (Bill Withers) • 2. **SOY UN TIPO DE SUERTE** (I'm just a lucky so and so) (Duke Ellington-Mack David) • 3. **UN PAIS DE MARAVILLA INVERNAL** (Winter wonderland) (Bernard-Smith) • 4. **UNA PEQUEÑA LAGRIMA** (A little tear) (Don Sebesky)

Arreglos y Dirección: DON SEBESKY Y BOB JAMES

HANK CRAWFORD

(Intérprete)

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(P) 1974 - RECORD PARNASO S. A.

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INDUSTRIA ARGENTINA

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DISCOS CBS

VIDA

SANTIAGO FELIU

Lado 1
ESTEREO
33 1/3

20.680
AADI-CAPIF
SADAIC-BIEM
ALS 7814

1. **Ayer y hoy enamorado** (canción)* 2. **Amigo dibujo** (canción)*
3. **Batallas sobre mi** (canción)* 4. **Palomas por la vida** (canción*
5. **Carta y suerte de tener a Gunilla** (canción)*

-Santiago Feliú-

Arreglos: *Oriente López **Pablo Menéndez
Dir. musical: Oriente López

(P) 1985 EGREM CUBA

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CBS
M.R.
DISCOS CBS
VIDA
SANTIAGO FELIU
(Intérprete)
Lado 2
ESTEREO
33 ⅓ R.P.M.
20.680
AADI-CAPIF
SADAIC-BIEM
ALS 7815
1) PARA BARBARA (canción) • 2) VIDA (canción) ** • 3) CUANDO EN TU AFAN DE AMANECER (canción) • 4) SOLO ARCO IRIS (canción) * • 5) DE CUALQUIER MODO (canción) *
-Santiago Feliú-
Arreglos: * Oriente López
** Pablo Menéndez
Dir. musical: Oriente López
℗ 1985 EGREM-CUBA
PRODUCTOR FONOGRAFICO Discos CBS SAICF - M.R. - INDUSTRIA ARGENTINA

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Fantasy

MILES DAVIS Vol. II

LADO 1

COMAR-SADAIC

"PRESTIGE"

STEREO

24001-2

(PRST-24001)

PRST-24001-2-A

1. MY FUNNY VALENTINE
(Rodgers) (5:58)
2. BLUES BY FIVE
(Davis) (8:51)

MILES DAVIS

REPRODUCCION Y EDICION DE FIJACIONES FONOGRAFICAS MAESTRAS DE FANTASY RECORDS, BERKELEY CALIFORNIA AUTORIZADAS A RCA RECORDS Y MARCAS REGISTRADAS DE SU TITULAR RCA CORPORATION (U.S.A.) • RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y/O RADIOTELEDIFUSION • PRODUCTO DE RCA S.A.I.C. (ARGENTINA) • INDUSTRIA ARGENTINA •

Fantasy

MILES DAVIS Vol. II

LADO 2

COMAR-SADAIC

"PRESTIGE"

STEREO

24001-2

(PRST-24001)

PRST-24001-2-B

1. AIREGIN (Rollings) (4:22)
2. TUNE UP (Davis) (5:40)
3. WHEN LIGHTS ARE LOW (Carter) (7:18)

MILES DAVIS


GOLDEN RECORD.
INDOOR PLAY
FOR A RAINY DAY
The Golden Singers and Orchestra
Produced By: Ralph Stein
LP-198-A
Made In U.S.A. by
A. A. Records, Inc.
NICK-NACK PADDY WHACK
YOU TURN FOR SUGAR AND TEA
AS I WAS WALKING
POPOCATEPETELING
FOLLOW THE LEADER
BUTTON BUTTON
HIGH FIDELITY 33⅓ RPM LONG PLAYING


GOLDEN RECORD®
INDOOR PLAY
FOR A RAINY DAY
The Golden Singers and Orchestra
Produced By: Ralph Stein
LP-198-B
Made In U.S.A. by
A. A. Records, Inc.
SIMON SAYS
MUSICAL CHAIRS
LAVENDER'S BLUE
PUT YOUR FINGER IN THE AIR
DANCE AROUND
PRETTY AND SHINY O
RAIN RAIN GO AWAY
ITS' RAINING, ITS' POURING
MARCH WINDS AND APRIL SHOWERS
HAIL, HAIL THE GANGS ALL HERE
HIGH FIDELITY 33⅓ RPM LONG PLAYING

Reflections Of Bach

CONCERTO IN F MINOR
- Allegro 4:42
- Largo 3:16
- Presto 5:15

PASSACAGILIA IN C MINOR 3:13

PARITA IN E MAJOR 3:17

J.S. Bach - Arrangements & Production by J. Loussier
Published by Soupirs
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by Chrysalis Records Inc.

SIDE A
Jacques Loussier

FV 41591
(FV 41591 AS)

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Chrysalis®

Reflections Of Bach

PASTORALE IN C MINOR 4:43
VIVACE (from Concerto in C minor BWV 1062) 4:50
GAVOTTE IN B MINOR 3:37
MINUET IN G MAJOR 3:54

J.S. Bach - Arrangements & Production by J. Loussier
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SIDE B
Jacques Loussier

FV 41591
(FV 41591 BS)

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Chrysalis®

PAT ON THE BACK

YEAR OF THE BABY

©℗ 1987 GIFT HORSE RECORDS
3 NEWBURY STREET
SOMERVILLE, MA 02144
PRODUCED BY
WILLIAM GARRETT

Side 1
33 1/3 RPM
STEREO
GH – 1001 – (A)

A GOOD LIFE
(©1987 DAVID MICHAEL JAHN, ALEC) BMI

THIS SIMPLE KISS
(©1987 DAVID MICHAEL JAHN, ALEC) BMI

PAT ON THE BACK

YEAR OF THE BABY

℗℗ 1987 GIFT HORSE RECORDS
3 NEWBURY STREET
SOMERVILLE, MA 02144
PRODUCED BY
WILLIAM GARRETT

Side 2
33 1/3 RPM
STEREO
GH - 1001 - 1(A)

GROW
(©1987 DAVID MICHAEL JAHN, ALEC) BMI

CULT TENDERNESS
(©1987 DAVID MICHAEL JAHN, ALEC) BMI

FABRICADO Y DISTRIBUIDO POR EMI ODEON S.A.I.C.
MENDOZA 1660 BS AS
MARCA REGISTRADA
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RECORDS

DAME LA NOCHE - GEORGE BENSON (Intérprete)

AADI-CAPIF | SADAIC-BIEM

HS-3453 A

1) AMOR POR AMOR (Love x love) (Temperton) (4:43)
2) FUERA DE BROADWAY (Off Broadway) (Temperton) (5:23)
3) EL ANIMO DE MOODY (Moody's mood) (Moody-Jefferson) (3:24)
4) DAME LA NOCHE (Give me the night) (Temperton) (4:58)

Producido por **Quincy Jones** para

Quincy Jones Productions, Inc.

℗ 1980 - Warner Bros. Records Inc. (USA)

208868 A

(19-4)

FABRICADO Y DISTRIBUIDO POR EMI ODEON S.A.I.C.
MENDOZA 1660 BS.AS.

MARCA REGISTRADA

INDUSTRIA ARGENTINA

RESERVADO DERECHOS PRODUCTORES FONOGRAFICOS Y AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION O REGRABACION PUBLICA O PRIVADA Y LA EJECUCION PUBLICA DE CUALQUIER USUARIO Y PROCEDIMIENTO



DAME LA NOCHE - GEORGE BENSON (Intérprete)

AADI-CAPIF | SADAIC-BIEM

HS-3453 B

1) QUE TIENES EN MENTE (What's on your mind) (Chater-Ballard) (4:02)
2) DINORAH, DINORAH (Lins-Martins) (3:39)
3) DANZA DE AMOR (Love dance) (Lins-Williams) (3:18)
4) ESTRELLA DE UNA HISTORIA (Star of a story) (Temperton) (4:40)
5) AFFAIR DE MEDIANOCHE (Midnight love affair) (Wolinski) (3:31)
6) APAGA LA LUZ DE LA LAMPARA (Turn out the lamplight) (Temperton) (4:43)

Producido por **Quincy Jones** para
Quincy Jones Productions, Inc.

℗ 1980 - Warner Bros. Records Inc. (USA)

208868 B

(19-4)

STEREO

THE LATIN BIT

GRANT GREEN



BST 84111

Side 1

(BNST 84111-A)

1. MAMBO INN (Sampson-Woodlen-Bauza)
2. BESAME MUCHO (Velasquez-Skylar)
3. MAMA INEZ (Grenet-Gilbert)

Grant Green, Johnny Acea,
Wendell Marshall, Willie Bobo,
Potato Valdez, Garvin Masseaux.

LIBERTY / UA. INC., LOS ANGELES, CALIFORNIA

STEREO

THE LATIN BIT

GRANT GREEN

BLUE NOTE

BST 84111

Side 2

(BNST 84111-B)

1. BRAZIL (Barroso-Russell)
2. TICO TICO (Abreu)
3. MY LITTLE SUEDE SHOES (Charlie Parker)

Grant Green, Johnny Acea,
Wendell Marshall, Willie Bobo,
Potato Valdez, Garvin Masseaux.

LIBERTY UA. INC., LOS ANGELES, CALIFORNIA

ARIKWA

RITTAREARE KWABENA STYLE

AK-2-02-86

All Songs Published by:
Bruce Brewster Music, Ltd.
ASCAP

SIDE-A
STEREO
33 1/3 RPM

1.-DREAM ON A VIRGIN ISLE 1:42
(Ulric Ferrari)
2.-DAYMAKER 3:46
(Glenn Davis)
3.-TO WRECKLESS DRIVING 3:27
(Glenn Davis)
4.-RITTAREARE 3:35
(Glenn Davis)

ARIKWA

RITTAREARE KWABENA STYLE

AK-2-02-86

All Songs Published by:
Bruce Brewster Music, LTD.
ASCAP

SIDE-B
STEREO
33 1/3 RPM

1.-BUT BLACK, BUY FREEDOM 1:15
(Glenn Davis)
2.-TO MR. BILL 3:35
(Glenn Davis)
3.-HEAR DEH V. I. VOICE 7:08
(Glenn Davis and Tradition)

LPB

RECORDS

REV. ROBERT SMITH, JR.



C-10155 A
STEREO

A MIND TO LIVE FOR JESUS

I'VE GOT A MIND TO LIVE FOR JESUS 3:28
FATHER FORGIVE THEM 2:28
writer- Robert Smith
BE HAPPY SAID THE LORD 5:30
writer-Robert Smith
BOW DOWN-LIVE 6:48
writer-Robert Smith

LPB

RECORDS

DOROTHY WILSON



C-10155 B

STEREO

A MIND TO LIVE FOR JESUS

CAN'T YOU SEE THE CHANGE IN ME 3:18

writer-Sarah F. Carter

I'M GOING THROUGH 3:52

Traditional

WHAT A BLESSING IN JESUS I'VE FOUND 5:33

writer- Sammy Stevens

ALL BECAUSE I'M SAVED 3:20

writer-Sammy Stevens

CAROLINA RECORDS

HEY THERE

Carol Sudhalter Quartet

CS 2244



SIDE 1
33 1/3 RPM

1. **SATIN DOLL** (Duke Ellington) 7:05
2. **HEY THERE** (Richard Adler-Jerry Ross) 8:06
3. **OUT OF NOWHERE** (Johnny Green-Edward Heyman) 5:58

CAROLINA RECORDS

HEY THERE
Carol Sudhalter Quartet

CS 2244

SIDE 2
33 1/3 RPM

1. **HOW ABOUT YOU** (Burton Lane-Ralph Freed) 5:51
2. **THAT'S ALL** (Bob Haymes-Alan Brandt) 9:15
3. **MITCHELL** (Carol Sudhalter) 5:17

Dynamite Records
301 South 4 St. Box 975
Norfolk, Nebr. 68701
℗ Dynamite Records—1974

Jim Hall Productions Presents live from
Circle Ⓗ Ranch, N.J. Streaking Sally
Produced by Richie Burkhardt - Jim Hall

A Side

Publishers
Jim Hall
Music BMI
Cactus Music
ASCAP
34157

Artists
B. Moore & The
Kentuckians
Jim Hall
R. Burkhardt
Martha Dee

1. STREAKING SALLY
(Jim Hall- J. Moore, R. Whitfild)
2. QUESTIONS & ANSWERS
(Bill Moore)
3. I NEED YOU MORE TONIGHT
(Bill Moore)
4. LOW DOWN AND DIRTY KIND OF LOVE
(Jim Hall-Jerry Coakley)
5 YOU MUST HAVE BURNT
YOUR MOTOR OUT
(L. Dixon-R&R Brindise)
6. PLAYING YOUR GAME
(J. Coakley J. Green)

Dynamite Records
301 South 4 St. Box 975
Norfolk, Nebr. 68701
Ⓟ Dynamite Records—1974

Jim Hall Productions Presents live from
Circle Ⓗ Ranch, N.J. Streaking Sally
Produced by Richie Burkhardt - Jim Hall

B Side

Publishers
Jim Hall
Music BMI
Cactus Music
ASCAP
34158

Artists
N. Burkhardt
Don Cassidy
Lon Rose &
Kanas C, Williams

1. BEAUTIFUL LOVE
(Nancy Burkhardt & Donald Cassidy)
2. MY PARTY DOLL
(Donald Cassidy)
3. WATCH OVER MY MOTHER
(Lon Rose)
4. STAY AWAY FROM ME
(Lon Rose)
5. LET ME SEE
(Kansas C. Williams)
6. YOU'RE MY RAINBOW
(K. Williams)